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MORRISROE: OUT OF THE COLD WITH FRED THE FURRIER

GAEL GREENE: INTO THE HOT, HOT HARRY'S BAR

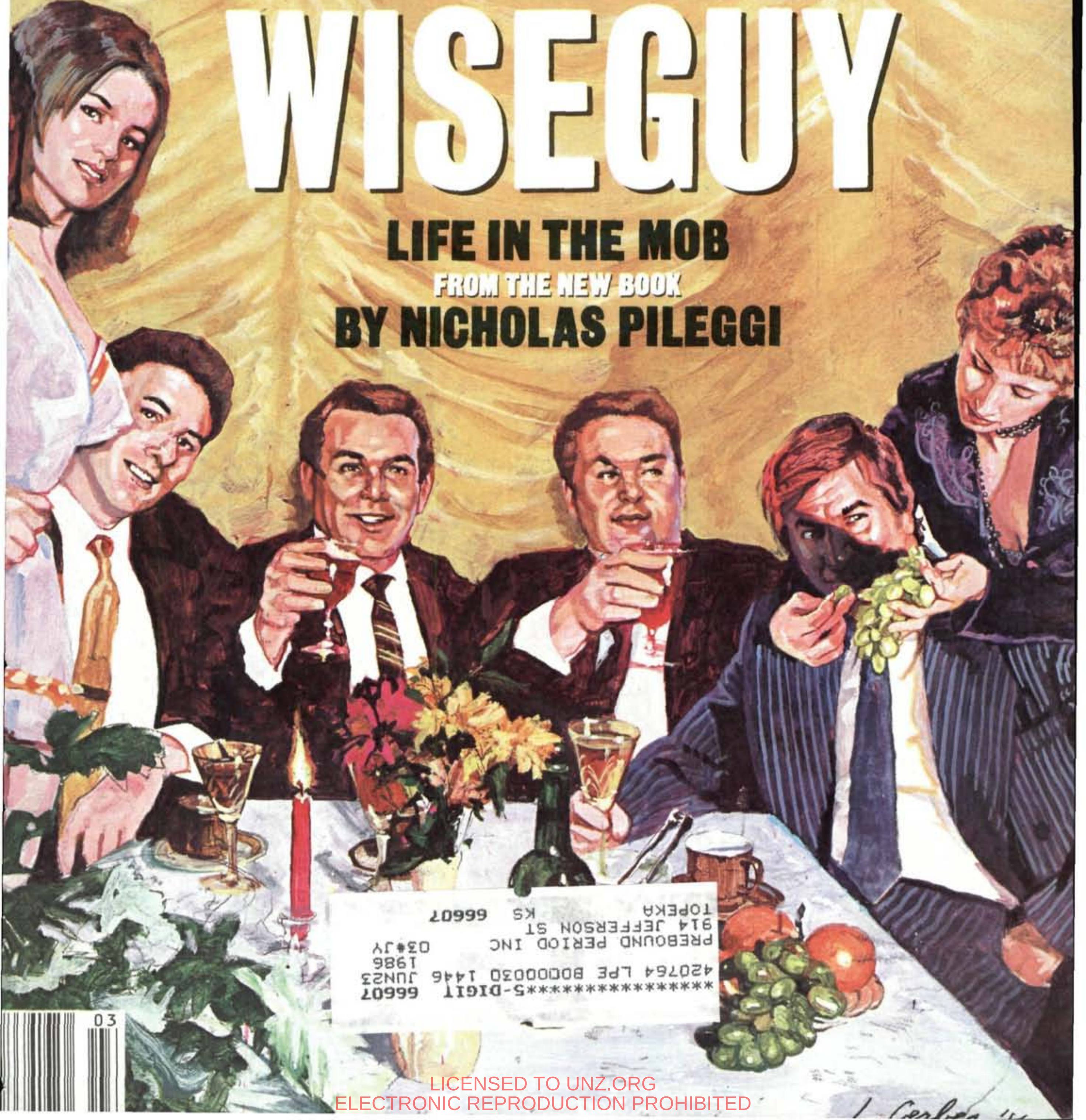
NEW YORK®

WISEGUY

LIFE IN THE MOB

FROM THE NEW BOOK

BY NICHOLAS PILEGGI



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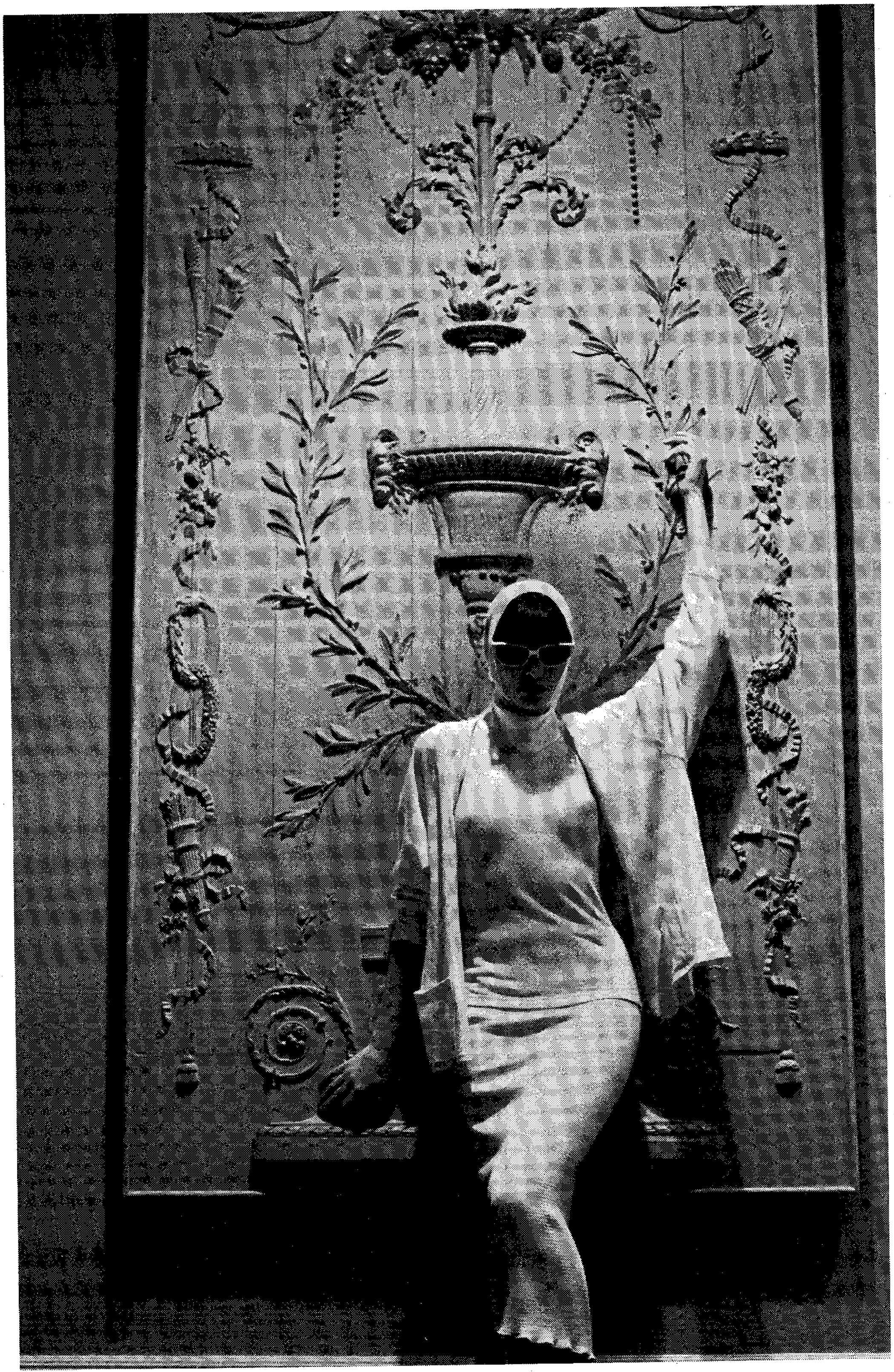

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for Max Studio.

Saks Fifth Avenue

VOL. 19, NO. 3 JANUARY 20, 1986

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BY NICHOLAS PILEGGI

"At the age of twelve," says Henry Hill, "my ambition was to be a gangster. To be a wiseguy." Hill's dream came true: By the time he was arrested for the last time, in the spring of 1980, he was wanted by the federal prosecutors, the New York City police, the Justice Department, the Organized Crime Strike Force, the Treasury Department, and the Brooklyn district attorney's office. In this excerpt from Nicholas Pileggi's forthcoming book, *Wiseguy,* Henry chronicles the education of a gangster: his introduction to the mob, his first arrest, the scams, the robberies, and the killings. The first of two parts.

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BY PATRICIA MORRISROE

Fred Schwartz is a family man who summers on Cape Cod, collects art, and travels extensively. He's also Fred the Furrier, the star of over 50 TV commercials and the president and chairman of the Fur Vault, Inc., one of the most successful fur-apparel companies in the U.S. Fred has discovered a new market for fur coats—young working women with $2,500 or so to spend—and he's redefined the fur as a fashionable addition to a wardrobe, not the purchase of a lifetime. "Fred," says one advertising executive, "is the *people's* furrier."

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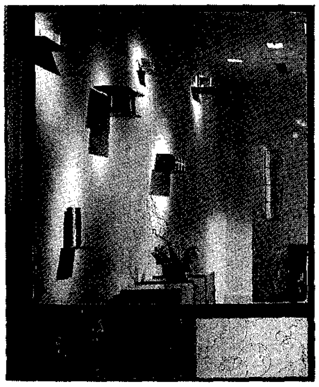
BY MARILYN BETHANY



Madison Avenue shops, despite their cachet, have never been known for the quality of their design; they lean more to glitz or chintz—chrome and mirrors or cozy sitting rooms—than to high style. At last, a store worthy of the avenue has opened. Designed by architect Steve Holl, the showcase branch of the Pace furniture collection is an antidote to Madison's design clichés. Made of oil-rubbed steel, sandblasted glass, verdigris brass, and colored plaster, it's all depth and subtlety instead of surface and splash.

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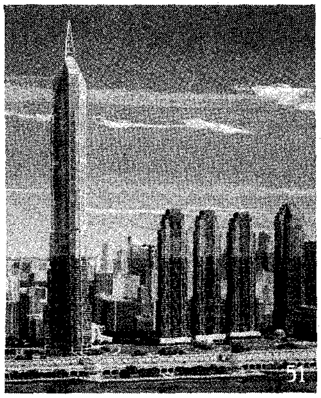

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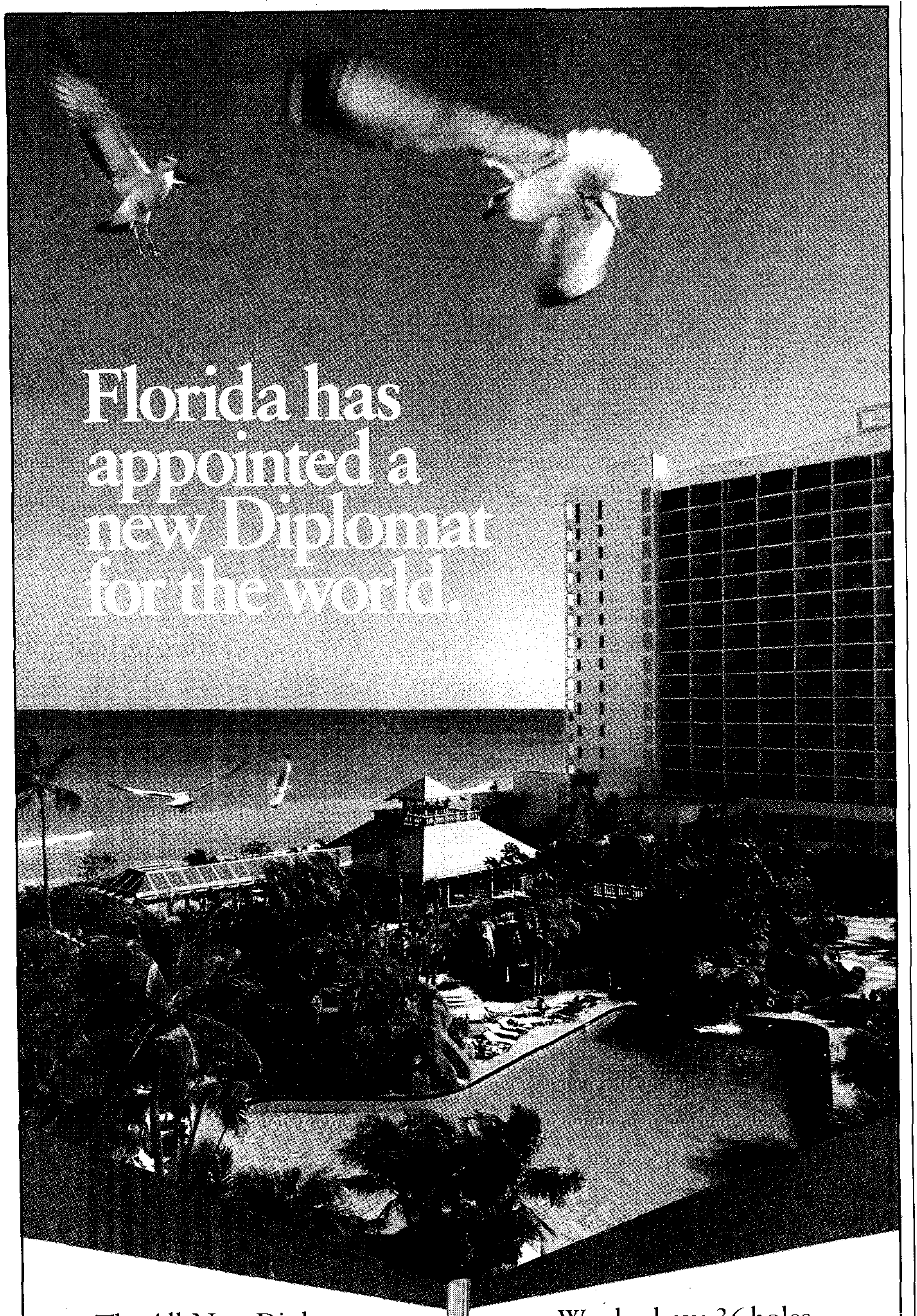

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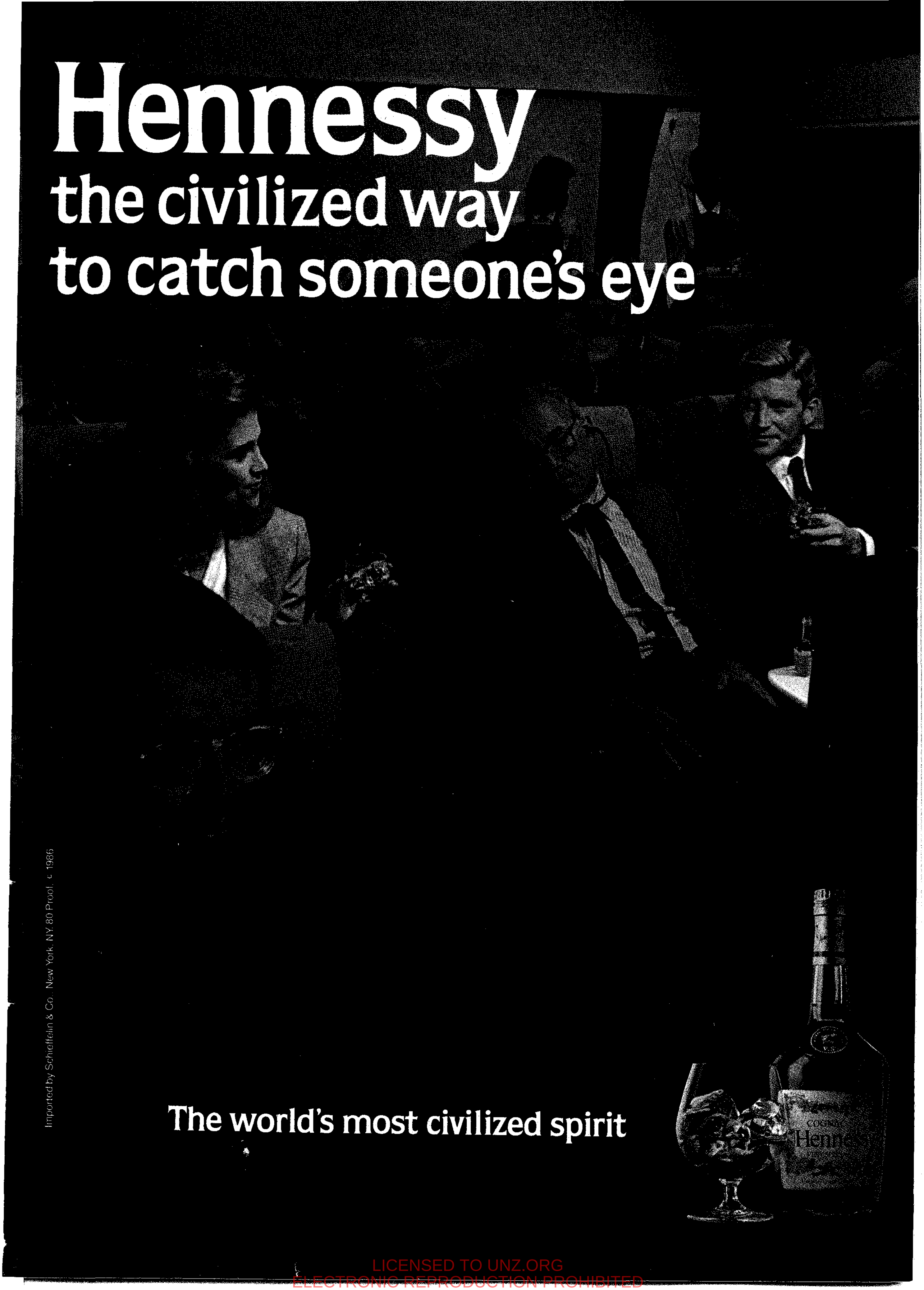
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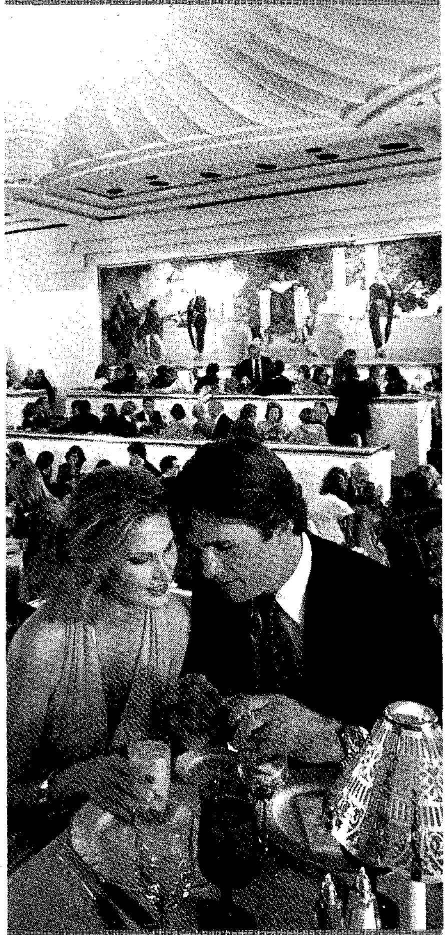

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LETTERS

'Best' Bets and Nyets

I WAS PLANNING TO WRAP GIFTS AND mail last-minute cards, but then your year-end issue arrived ["The Best of New York," December 23–30]. Bravo, it's a knockout!

Janice B. Caine
Long Branch, N.J.

ISN'T IT FUNNY THAT YOUR YEAR-END ISsue—in which Sparks is named the best steakhouse—hit the stands the same day that two gunmen hit Paul Castellano in front of the restaurant? Is it possible that the boss of bosses might have picked up the magazine that morning, read Gael Greene's recommendation, and decided to try a Sparks steak?

Richard Fried
Brooklyn

SO WHERE ARE THE BEST ACTRESS, ANchorwoman, bus driver (female), high-school athlete (female), waitress, and—the biggest insult of all—soprano?

Michelle Bixby
Oakhurst, N.J.

EVERYONE AGREES THAT JUSSI BJOERLING had one of the greatest voices of the century. But to suggest that he was a paragon of artistic endeavor and discipline and that he sang constantly at the Met shows an ignorance of historical fact. According to *The Metropolitan Opera Annals,* Bjoerling sang just 120 performances with the company. In addition, he had terrible personal problems that frequently prevented him from singing or sustaining any constant artistic standard. *The Annals* also reveals levels of artistic achievement reached by Bergonzi, Domingo, and Vickers that simply outclass Bjoerling's accomplishments.

Carl R. Edwards
Manhattan

Amplification

IN LAST WEEK'S STORY ABOUT THE death of New York *Times* reporter Fay S. Joyce ["A Loss of Balance," by David Blum], it was reported that Joyce was upset by a farewell conversation with executive editor A. M. Rosenthal after her resignation. Joyce told friends that Rosenthal had mentioned her absenteeism while she was covering the 1984 presidential campaign for the paper. Rosenthal was out of the country when the story went to press and did not have a chance to comment on the incident. He tells *New York* that he never discussed Joyce's performance with her, only wished her well and said he hoped they would always remain friends. *New York* is happy to record Rosenthal's recollection, if only belatedly.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

MAYBE SOMEONE SHOULD INFORM THE thousands of professionals who attend the Tuesday network parties at Palladium that one writer at *New York* Magazine thinks the parties are passé. If Amy Virshup had talked to the thousands who attend, she might have discovered that many people see these events as the best place in the city to meet new friends, see old ones, dance, and still get home in time for a good night's sleep.

People come because of the friendly atmosphere, and the energy on the dance floor is the talk of many offices on Wednesdays. "Networking party" is just a name, Amy. Come see the reality.

Jerry Rubin
Manhattan

I WON THIRD PLACE IN THE HOT-DOG category in your year-end issue. My customers are not excited about it, because they've always felt that I'm number one. But being mentioned with the Carnegie Deli is a reward in itself. After all, I have a stainless-steel cart, not a big restaurant. If you're ever in the neighborhood, I'll treat you to lunch. I promise to cut down on the paprika.

Harley Goldberg, a.k.a. Utica Joe
Queens

PERHAPS, FOR A MORE UNBIASED ASSESSment, your editors should survey the 5,000 or so people who attend Jerry and Mimi Rubin's networking parties every week. They seem to be having a fabulous time.

A. Brent Garber
Manhattan

YOUR MENTION OF THE GENERAL SHERman monument reminded me of the line from the old movie in which Mary Martin, playing a southern belle, observes the statue from a passing car and remarks, "Just like a Yankee to let a lady walk."

Herbert J. Meisen
Commack, N.Y.

INSTEAD OF YOLANA, EDITH NEWHALL might have picked one of these people as the best psychic: Vincent Ragone is a healer as well. He has a two-year waiting list, and he helps doctors treat victims of

AIDS and cancer. Wendy Newirth started a TV show to point out some of the tricks used by fake psychics who con clients out of thousands of dollars at a clip. Sophie Bloomfield has taught psychic and spiritual development for more than twenty years and is too shy to publicize herself. Shawn Robbins's work with the police has been thoroughly documented and shown to be genuine.

Jerry Silverman
Manhattan

FOR GAEL GREENE, LE CIRQUE IS THE best French restaurant, the best Italian restaurant, the best place to have lunch on Thursday, and the best place for crème brûlée. Thank God Le Cirque doesn't serve bagels or it would have won out over Moishe's. I'm afraid that I'll never be able to enjoy Le Cirque. Greene states that "you needn't be Richard Nixon, Paul Bocuse, or even an influential restaurant critic" to win padrone Sirio Maccioni's favor, "you can be just a beautiful woman or a loyal patron or a newcomer with a good introduction." Sadly, I am none. Moishe's, here I come.

Jay M. Tischenkel
North Miami, Fla.

MY HUSBAND AND I THOUGHT WE WERE the only ones who requested Hiran Pagan's and Janos Siess's tables when dining at Café des Artistes. What a delight to see that so many others do, too. They make the café's wonderful meals even better.

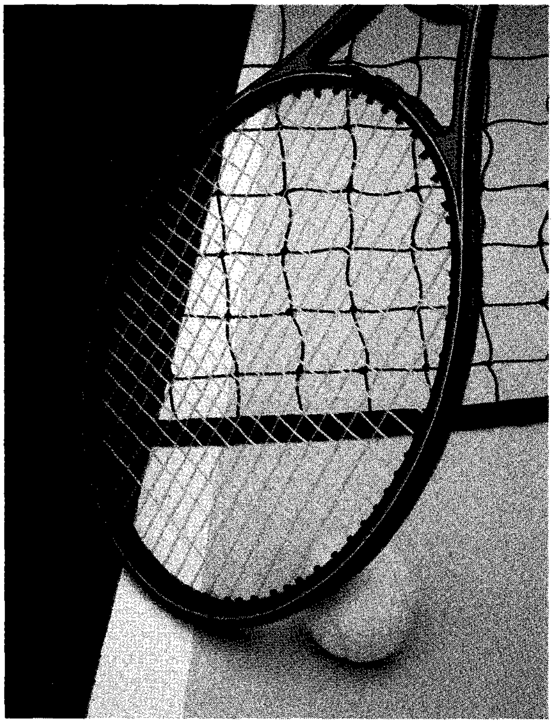
Debbie Lebersfeld
Short Hills, N.J.

YOU'RE RIGHT! YOU DID START AN ARGUMENT when you selected the Havana as the best cigar in New York. Why, even our competitors make better cigars than today's best Cubans. Our own cigar, H. Uppman, from LaRomana, surpasses them all, and we proved it in a blind taste test in England, where Cuban cigars abound. Try one and you'll see what I mean.

Richard L. DiMeola
Consolidated Cigar Corporation
Secaucus, N.J.

THANK YOU FOR YOUR GENEROUS KUDOS under the heading "Best Voice." But to say, "There *have been* the actors Arnold Moss and Alexander Scourby"? To paraphrase Mark Twain, I'm very much alive and busy as ever, throwing those pear-shaped tones—gracefully, I hope—into the orchard of the spoken word.

Arnold Moss
Manhattan



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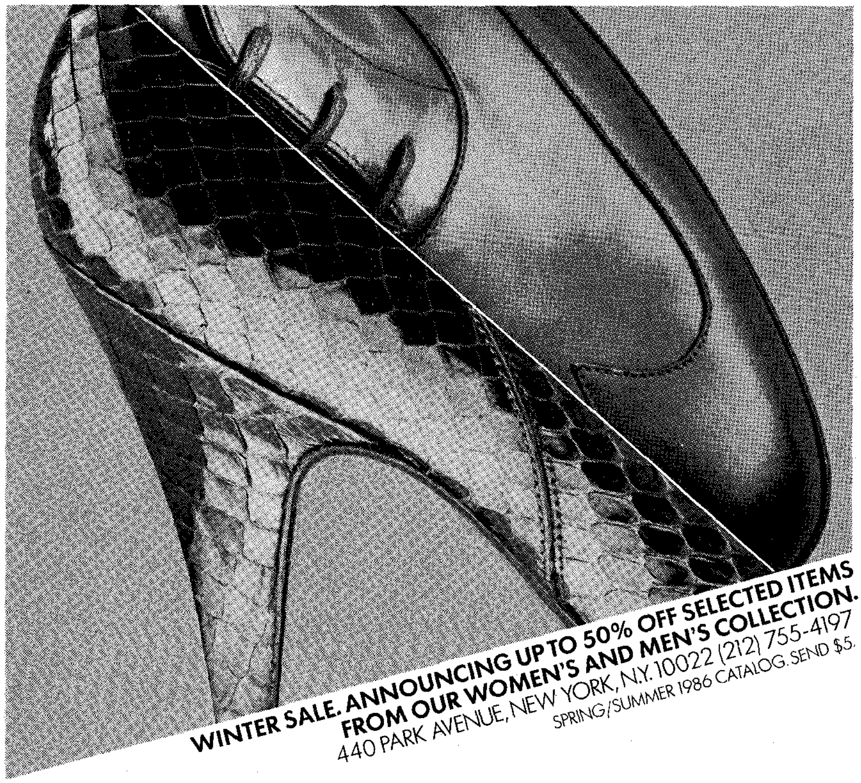
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THAT KIRKPATRICK COLUMN...SHIRTS AND SHEIKHS...CATHOLIC CASH...A PLANNING PURGE?

JEANE SNIPPED AT THE *NEWS*

Jeane Kirkpatrick may be a big hit on the lecture circuit, but her syndicated column, which was landed with great fanfare by *Daily News* publisher Jim Hoge in September, has been a dud at the tabloid. Her 800-word Sunday piece is being cut to 560 words. Although editorial-page editor Michael Pakenham insists he's very happy with the column, *Daily News* sources say the opposite is true. "She doesn't write like she talks," one says. "She doesn't seem to have a voice, and that's not something you would usually accuse her of. It's a god-awful boring column."

TOO MUCH CHARITY AT CATHOLIC FUND?

A source close to the U.S. Catholic Conference has told *New York* that the Roman Catholic bishops who run the conference are trying to force the resignation of Lawrence Pezzullo as executive director of Catholic Relief Services. CRS is the largest private charity operating in Ethiopia.

Pezzullo, who was Jimmy Carter's ambassador to Nicaragua, has been under attack for distributing only $9-million of the $52 million raised for African famine victims in an emergency fund drive in 1984. After the United States Agency for International Development launched an inquiry into the charges, the bishops, according to the source, found that Pezzullo had taken a $100,000 interest-free personal loan from CRS without permission from the board of directors.

The U.S. Catholic Conference referred *New York*'s questions on the matter to the chairman of the CRS board, Bishop Daniel Reilly, who refused to comment. Pezzullo acknowledged that he had received a loan from CRS, but he insisted that he had done so with board approval. He refused to discuss the specific terms of the loan.

Pezzullo denied the report that he was being pressured to quit. "You've got an awful lot of trash there," he said.

THE EGYPTIANS COLLAR TURNBULL & ASSER

Turnbull & Asser, that most British of British men's clothing concerns, has been sold by founder Ernest Asser's grandchildren to Mohamed and Ali Al-Fayed, the Egyptian brothers who last year paid about $860 million for Harrods department store and its parent company, House of Fraser.

Turnbull & Asser managing director Kenneth Williams says that the executive directors began soliciting bids some time ago to take over the century-old establishment that has outfitted Winston Churchill, Charlie Chaplin, Prince Charles, and Prince Andrew. The directors, Williams says, were tired of working with a "multitude of Asser grandchildren who were not interested in the business."

The Al-Fayeds plan to open Turnbull & Asser stores in Paris and Madrid, and are scouting locations in Italy, Germany, and Scandinavia. Bergdorf Goodman will remain the only place in New York where devoted Turnbull & Asser customers can buy those famous $115 umbrellas, $160 shirts, and $300 silk pajamas.

NEW FACE, PACE AT PLANNING BOARD

City Planning Department insiders are expecting Mayor Koch to name Peter Magnani, the director of the department's Queens office, to replace planning commissioner Martin Gallent. Gallent, a lawyer, served on the commission for sixteen years before his second term expired in December. He was considered by many neighborhood and civic groups to be their main champion in the city's planning process.

Those insiders also expect commissioner Denise Scheinberg, who is described as a "close friend of the mayor's," to take over Gallent's position as vice-chairman.

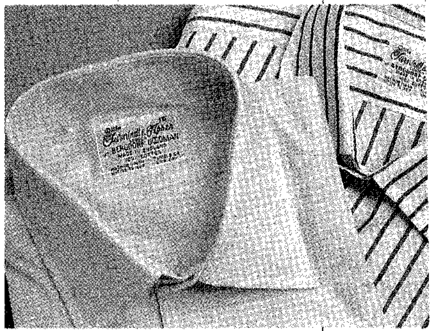
"Neighborhood groups are pretty depressed about it," says a close observer of the planning commission. "What will be left is a very placid, controllable group—a mini–Board of Estimate."

COASTAL BREEZE AT ABC'S *20/20*

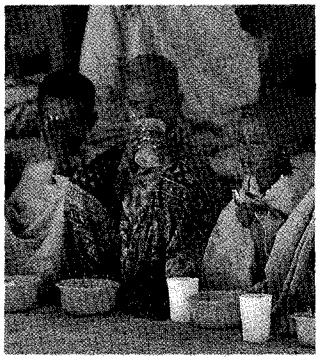
There may be yet another defector from *20/20.* Stanhope Gould, the co-producer of that Marilyn Monroe segment that was killed last October by ABC News president Roone Arledge, may be following *20/20* reporter Sylvia Chase to KRON-TV, the NBC affiliate in San Francisco. Chase worked with Gould on the Monroe segment, which Arledge shelved after saying the report did not prove what it set out to: that John Kennedy compromised the presidency by having an affair with Marilyn Monroe.

At the same time that Gould has been talking to ABC about his future at

KIRKPATRICK



TURNBULL & ASSER SHIRTS



ETHIOPIAN FAMINE VICTIMS

Photographs: top, Steve McCurry/Magnum; center, Don Hamerman; bottom, David Burnett/Contact Press Images.

TIMES CLEANUP...WABC'S RESTAURANT REVIEW...UNHAPPY *HERITAGE*...BANKS AS HOMES

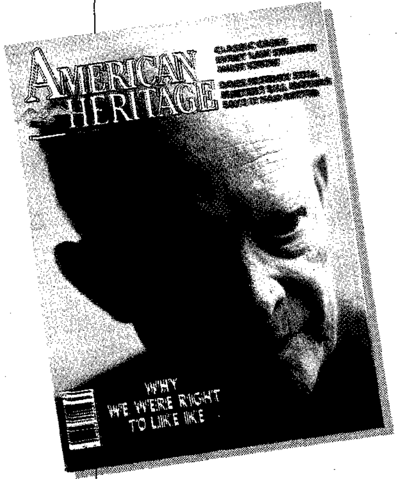
20/20, he has also been talking to KRON executives about joining their local-news operation as a special-projects producer. "Gould told me he wanted to do something else," one ABC insider says. "But I think there's still a good chance that *20/20* will convince him to stay."

THE *TIMES* TACKLES ASBESTOS

Last summer's discovery of Legionnaires' disease bacteria in the offices of the New York *Times* has revealed a new threat to the health of the newspaper's staff: asbestos in the eleventh-floor employee cafeteria. For the last three weeks, the *Times* cafeteria has been closed while construction workers remove asbestos from the ventilating system.

The asbestos danger was uncovered when the *Times* began installing new filters in its air ducts to keep out the *Legionella pneumophila* bacteria the city had found in the water-cooling towers on several neighboring buildings.

"When we put in the new filter system," says *Times* spokesman Leonard Harris, "we decided to also get rid of asbestos in a number of areas in the building. This problem is no different than the problem any company in New York has if they are in a building that is more than five years old."



PALACE COUP AT *AMERICAN HERITAGE*

American Heritage chairman and CEO Samuel P. Reed did not sell his interest in the 32-year-old bi-monthly to Malcolm Forbes last week because he wanted to. Reed was *forced* to sell after the magazine's president and editor staged a confrontation with Reed at a meeting of the board of directors.

According to a source familiar with the flap, the board voted to sell the magazine after president Byron Hollinshead and editor Byron Dobell accused Reed at the June board meeting of "intrusive meddling and complete ignorance of how to run a business."

"The staffers said they thought *anyone* would be better than Reed," the source says. "The board was so alarmed that they decided to sell." Reed was not available for comment.

—LISA DE MORAES

BEING NYCE TO THE HOMELESS

Some self-appointed good samaritans have come up with their own solution for the problem of New York City's homeless: They have plastered bus shelters in SoHo and on the Upper West Side with BE NYCE TO THE HOMELESS posters. The homemade signs suggest that New York Cash Exchange bankcard holders use their NYCE cards to let the homeless into the locked automatic-teller lobbies provided by such banks as Chemical and Manufacturers Hanover so they'll have a warm place to sleep.

At NYCE headquarters, marketing director Elizabeth Taylor says, "We don't think that's an appropriate solution to the problem of the homeless. NYCE member banks have worked closely with organizations dedicated to feeding and sheltering the homeless, and we believe they require special care and understanding. But bank branches are designed for banking; they are not designed as all-night shelters."

A JENNINGS-FAMILY SCORE

Peter Jennings's wife, Kati Marton, who met the ABC anchor in 1977 when they were both ABC London correspondents, has had her first novel accepted by W. W. Norton, which will publish it next winter. Marton describes it as a "loosely biographical" novel about growing up in Budapest in the 1950s. When Marton was six, her mother, a UPI correspondent in Hungary, and her father, an AP correspondent, were arrested and charged with being CIA spies. They were tried and convicted, and served two years in prison before being released during the 1956 Hungarian revolution.

When the novel was accepted, last Wednesday, an exuberant Peter Jennings told one acquaintance that Norton had paid his wife the highest price ever for a first novel. But Norton editor Linda Healey tells a slightly different story. "That's a bit of an exaggeration," she says. "I think that's the talk of a very loving husband."

GOOD-BYE, COLUMBUS, AT WABC-TV

The talk around the set of Channel 7's *The Morning Show* is that co-hosts Kathie Lee Johnson and Regis Philbin have been ordered by ABC lawyers to stop boosting Columbus, a restaurant on Columbus Avenue that opened in October. Philbin is a co-owner of the restaurant.

"That's a lie," Philbin says. "Nobody ever told me not to plug the restaurant. I think I know my own business. I know I shouldn't take advantage of my position by plugging it. Of course, it may have come up in conversation—Kathie mentions it more than I do."

Photographs: top, Sweenie/Ron Galella; center, Michael Marks/Camera 5.

The Bottom Line/Dan Dorfman

A HAIR-RAISING TALE

Upstaging Upjohn?

GET READY FOR ANOTHER OF THOSE "medical miracles"—a new product that's supposed to stimulate hair growth and stop hair loss. And the manufacturer's claim is pretty flamboyant—that it can make hair grow in as little as two to three months.

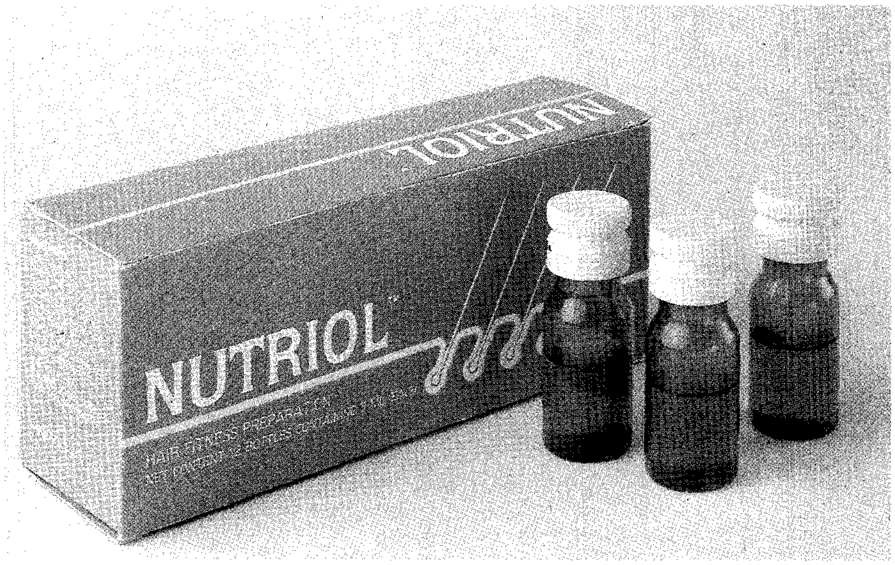
No, this stuff isn't from Upjohn, whose minoxidil is thought to be at least a year away from approval by the Food and Drug Administration for use as a hair-growth product. Nor is it from American Cyanamid, which is also working on a hair-grower. Rather, it's from an Italian company, Crinos International. The product, a lotion called Nutriol, has been sold quietly in the United States since November. (It is a slightly revised version of Foltene, a lotion that the company brought out four years ago and markets in nine European countries, Canada, and Kuwait.)

You probably haven't heard about Nutriol. But you will: The impending sales blitz is part of a concerted effort to beat Upjohn to the punch and capitalize on a multi-billion-dollar market that includes some 30 million men and 20 million women in the U.S. who suffer from baldness or some hair loss.

Any product that claims to grow hair is regarded as a drug and cannot be sold without approval from the FDA, and that agency has not yet approved any hair-growing product. Nutriol, however, is being sold as a cosmetic—a "hair fitness preparation"—and therefore requires no approval from the FDA.

This product is not cheap. Each Nutriol package contains twelve vials of solution. First you apply the contents of one vial to your scalp every other day for 48 days—one distributor calls this "the attack phase." (Two packages will take you through this phase.) Then you follow up with a refresher—a treatment one to three times a week for the next six months. Then it's back to "the attack phase" for another 48 days. A year's treatment should run, depending on how many times a week you use it, between $400 and $700 at the suggested retail price—$49.95 a box. (Some people are selling the lotion for as much as $75 a box; it wholesales for $34.97.)

There are no hair-growing claims on the twelve-bottle box of solution. So who's telling people it grows hair? The public, that's who. And who's selling the stuff? The public. Nutriol isn't sold in stores; it's sold through what's called multilevel marketing. A "distributor" buys the product wholesale, directly from the company, and then resells it. The big bucks are made by getting new buyers to sign up with the company and having them, in turn, solicit other new buyers.



DOES IT OR DOESN'T IT?: *Is the claim hype, or does Nutriol make hair grow?*

Let's say, for example, that John encourages Helen to buy Nutriol. He gets a percentage of her purchase as well as a percentage of all sales she generates, either directly or indirectly, by bringing other people into the program. It's like building your own sales force, from whom you derive a commission on every sale.

Is the power of Nutriol just hype, or does the product actually make hair grow? (No one claims, by the way, that it cures total baldness.) And what about the investment implications for American Cyanamid and especially Upjohn? Upjohn's stock, based on the hair-growing potential of minoxidil, shot up from 70⅛ to 133½ last year, a gain of over 90 percent. The prospect of any serious rival to minoxidil could have an extremely negative effect on Upjohn shares.

Here's Nutriol's background: Crinos, based in Como, Italy, is part of Fincrinos, a 39-year-old holding company in Milan with annual sales of about $70 million. About 70 percent of those sales come from pharmaceuticals; the remaining 30 percent come from hair treatments (mostly the Foltene lotion). Crinos has given Nu Skin International, Inc., a privately held company in Provo, Utah, the exclusive rights to sell Nutriol in the U.S. for the next five years.

Crinos's marketing director, Antonio Caso, told me in a telephone interview that the ministries of health of a number of countries—including France, Italy, and Greece—have given the company their approval for the marketing of Foltene as a product that stops hair loss and stimulates hair growth. He says this approval was based on nine clinical studies Crinos sponsored between 1981 and 1984. They involved some 300 men and women and lasted about four months each.

Foltene's active ingredients are complex organic substances extracted from animal tissues. These substances, trichosaccharides, are said to be rich in polysaccharides—complex carbohydrates that are claimed to accelerate hair growth.

Caso made some exuberant claims about Foltene, which, he told me, has repeatedly spurred hair regrowth in two to three months. He described the product as somewhat more effective for women than for men. According to Caso, participants in the Foltene studies showed regrowth of fine hair (versus thick or normal hair) in 70 percent of the cases. Eleven percent showed partial regrowth of normal hair; total regrowth of normal hair, he said, was experienced by another 11 percent. For the remaining 8 percent, the treatment was a failure.

"We don't want to promise the moon," Caso told me. "But we have a product which has been shown to grow hair in two to three months . . . and there are absolutely no side effects."

Foltene may indeed have no side ef-

Photograph by David Kelley.

Guess
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Paul Marciano Advertising Photo Wayne Maser

Bloomingdale's

fects, but three top dermatologists, in conversations with my assistant, Jeannette Walls, questioned whether it can have any significant effects: They were all skeptical about the hair-growing efficacy of the twenty ingredients and ingredient categories listed on the Nutriol box—among them, amino acids, vitamins, glucides, nucleic basis, methylparaben, deionized water, alcohol, propylene glycol, capsicum extract, and watercress. All three acknowledged, however, that they had never heard of Foltene.

Dr. Wilma Bergfeld, head of dermatopathology at the Cleveland Clinic Foundation, one of the country's leading outpatient hospitals, described the ingredients as common conditioners, vitamins, and foodstuffs, such as sugars and carbohydrates. "They've put in everything but the kitchen sink, and this kind of application has never been proven to grow hair," she says.

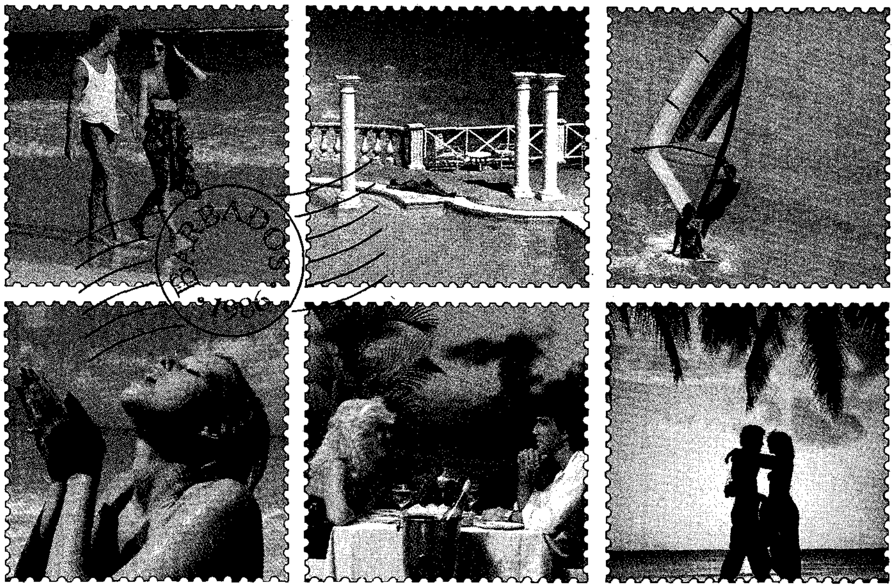
Notwithstanding these negative comments, Caso insists that Nutriol has grown hair. He observes, though, that it will be promoted in the U.S. as a hair-fitness preparation. Clearly, that's to avoid any confrontation with the FDA. A spokesman for that agency says that "off the label" claims are made all the time, and it's difficult to make a case against any product unless those claims are stated on or in the package.

Why is Crinos licensing its product in the U.S. rather than selling it on its own? "We're small organizationally, financially, and in marketing," Caso says. "We don't have the millions of promotional dollars or the time to devote to this project."

The U.S. licensee, Nu Skin, a one-and-a-half-year-old distributor of skin-care products, is having a field day with Nutriol, according to Steven Lund, the firm's counsel. He tells me that the wholesale volume of Nutriol has risen to $700,000 since the product's introduction in November. That's roughly half of the company's 1985 volume of $1.5 million. So far, about 4,000 people have signed up to sell Nutriol. "We're marketing it as a cosmetic product, but we know some people are selling it as a hair-grower," he says.

Richard Kall, a multilevel-marketing expert and a Nutriol distributor in Hauppauge, New York, told me he sold $17,000 worth of the lotion in the first month and has signed up about 200 people to sell it. Kall, who once sold the Cambridge Diet through multilevel marketing, observed that some people are showing hair growth in five to six weeks. He has distributors in eleven states, and he's been crossing the country to line up more salespeople.

Does Nutriol really work? Who knows? I sure hope so; I started using it about three weeks ago. I bought three boxes, and I'm hoping for the best. ■



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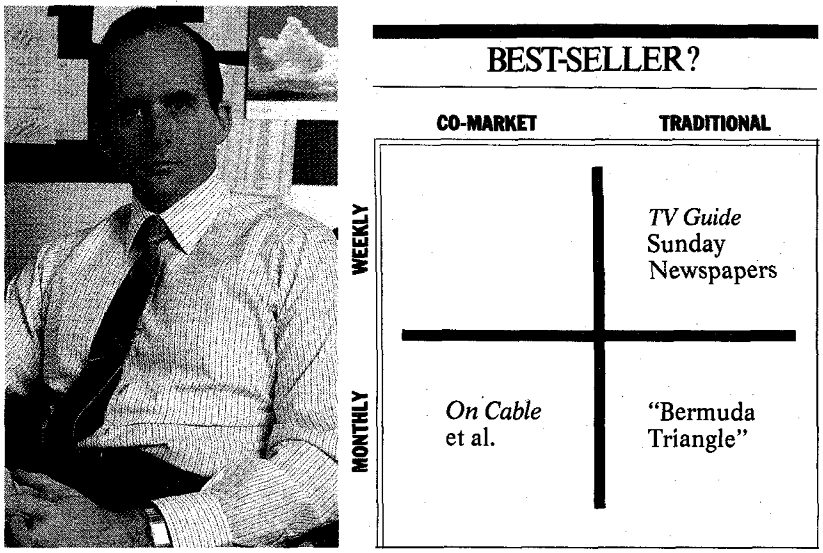
TIME'S OWN EDSEL

The 'TV-Cable Week' Fiasco

"FOR TEN YEARS, I WAS TRAINED AS A business writer for *Time* magazine," says Christopher Byron. "And then the biggest business story I ever saw turned out to be about my own company."

It wasn't the kind of business piece *Time* would want to publish, of course. Byron's big story involved Time Inc.'s own *TV-Cable Week,* a venture that cost the company $47 million before the plug was pulled in September 1983. Byron was an eyewitness to disaster as a *TV-Cable Week* senior editor recruited from *Time* magazine to be in on the ground floor of what Time Inc. management envisioned as the magazine of the rest of the century. As various executives—including J. Richard Munro, Time Inc.'s president, and Kelso Sutton, head of its Magazine Group—described it, the company's new creation was to be a merger of print and video, nothing less than maga-tronics.



BEST-SELLER?

	CO-MARKET	TRADITIONAL
WEEKLY		*TV Guide* Sunday Newspapers
MONTHLY	*On Cable* et al.	"Bermuda Triangle"

MAKE-BELIEVE MAGAZINE: *Author Byron and the celebrated marketing quadrants.*

From the moment Byron walked in and found that there was no ground floor, or even a firm foundation, for the magatronics idea, he did what good reporters are supposed to do—observe, listen, take notes. After the debacle, Byron landed at *Money* magazine. But the *TV-Cable Week* story wouldn't let go of him. How, he wondered, could so many highly paid executives be so wrong about so much?

So Byron turned his back on *Money* and Time Inc. to do a book about *TV-Cable Week.* He called it *The Fanciest Dive,* after a poem about a diver who blithely forgets to look before plunging into an empty pool. As soon as Byron's publisher, W. W. Norton, releases the book next month, the Harvard Business School had better add it to the case-study curriculum—or refund tuition. While Byron faults Munro, Sutton, et al. for distracted, arrogant management, he also indicts the contemporary M.B.A. mentality and the "financially-oriented corporate style" that, he says, makes the "focus of decision making not the customer or the marketplace but Wall Street, the stock market, and earnings per share."

The *TV-Cable Week* story, according to *The Fanciest Dive,* is a morality tale with no real heroes. There's a good guy of sorts—Richard Burgheim, the magazine's mild, mumbling managing editor, who tried to remind the corporate types that *he* was running the edit pages, in accordance with Time Inc.'s hallowed doctrine of the separation of "Church" and "State" (the editorial side and the publishing side). Burgheim also had to keep insisting on Time-level quality in the two main sections of the magazine—the "system-specific" listings that contained the programming fare offered by each participating cable company, and the 24 pages of national features wrapped around the listings core. To *TV-Cable Week* publisher Dan Zucchi, a can-do type who regarded both core and wrap as just so much "product," Burgheim's bleats about "editorial quality" were obstructionism.

But Zucchi was actually only a hapless mid-level player. The black hats in Byron's story are at the top of the corporation. Byron portrays Munro as a weak manager with a string of failures on his record, an executive badly in need of a triumph to impress the securities analysts. The 46-year-old Sutton comes across as a kamikaze commander, so eager to fly a Magazine Group task force off in the direction of a big new idea (while he remained on the bridge, tending to his own career advancement) that he didn't take the time to check out the target. Henry A. Grunwald, who as editor-in-chief of all Time Inc. magazines is second in the corporation only to Munro, appears in Byron's tale as a remote figure intent on staying aloof from the project. As evidence of that distancing, the *TV-Cable Week* project was banished from the Time-Life building, where the "real" magazines were, and set up across the street from the Galleria shopping mall in White Plains.

Because Munro and company were about to invest—according to Time Inc.'s own projections—roughly $100 million over five years to make *TV-Cable Week* soar, a reasonable auditor might have asked how such a venture could have been relegated to near-orphan status. The answer, Byron suggests, has to do with the way Time Inc.'s managers upended the traditional organizing principle of the company. Instead of a *Time,* a *Sports Illustrated,* or a *People*—magazines produced by editors with something to say to readers animated by like interests—*TV-Cable Week* was a bionic being, the first Time Inc. magazine to be created on a computer screen. Richard Labich, the magazine's associate publisher and its electronic-systems specialist, boasted that pages would be produced "untouched by human hands."

Devotees of computer models long ago found a handy acronym for some of their work—GIGO, standing for "garbage in, garbage out." The most fascinating part of the *TV-Cable Week* story is the series of separate, "little" bits of garbage that were fed into the model and that contributed to the final, monstrous result.

First, senior management misread the cable business. Time Inc. had stumbled into the cable revolution in the early 1970s, when it casually acquired a pay-TV service called Home Box Office as well as some local cable companies. Within five years, the Video Group was contributing more than half of all the company's earnings and seemed about to eclipse the Magazine Group, the traditional center of power and prestige. Because Time knew magazines, and because the leadership by this time thought it knew cable, the company reasoned that there was a market for a Time Inc. cable-television-list-

Photograph by Maria Robledo.

What's come between Joe Papp and Malcolm Forbes?

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ings magazine. In September 1981, Sutton announced that within a year Time Inc. would be testing a new TV magazine. GIGO Number One.

All through the 1970s, Time Inc. task forces had considered such an idea, but each had rejected it. With 4,000 cable systems in the U.S., each with different programming, the task of preparing listings seemed impossible. Not to worry: The computer would handle as many as 250 different editions. GIGO Two.

GIGO Number Three came when the project landed on the desks of two fast-track Harvard M.B.A.'s working for Time Inc., Jeffrey Dunn, then 28, and Sarah Slater Brauns, 29. In the pretend world of computer projections, they worked out a fantasy magazine: a weekly that would be marketed directly to cable-company operators, who would redistribute the guides to their own subscribers (unlike the competition, Triangle's *TV Guide,* which sells directly to consumers). Dunn and Brauns predicted that Time Inc. could co-market *TV-Cable Week,* albeit with a group it had never dealt with before (the operators), and that the magazine could turn a profit if bought by at least 40 percent of the potential readers.

The fast-trackers even helped draw up for Sutton what Byron calls the "ultimate executive memo"—two lines forming four quadrants representing the market. One of the quadrants, the one for weekly, co-marketed magazines, was empty—presenting an opportunity, Dunn told Time executives, "akin to the opening up of China."

The company's top Corporate Operating Offices gave the go-ahead. It was, Byron says, a decision "totally out of touch with reality," since no magazine in history had won more than 12 percent of the market. Dunn and Brauns weren't concerned; surely, Sutton would test-market to determine if consumers wanted the magazine. The M.B.A.'s had a $9-million plan for such a test.

GIGO Number Four followed. On August 12, 1982, Sutton explained to Time Inc.'s 23-member board of directors why a market test wouldn't be needed. It would cost as much as the "controlled launch" he envisioned instead; it would take time, and the company would miss its "window of opportunity." Anyway, Sutton added, Time Inc. has "the magazine, cable, and subscription TV knowhow."

The briefing began at 11:15 A.M. By 12:45, the *TV-Cable Week* team was out of the room. The directors voted approval. Byron believes that many of the directors—whose experience lay in such areas as making auto parts—didn't understand what they were voting for.

The outgoing garbage quickly piled up. Can-do Zucchi found he couldn't sell his product to more than a handful of operators. Eventually he managed to sign up twenty systems. The pressrun came to 282,000, roughly 80 percent of which was given away free. This turned out to be a lucky bad break. Far from handling the projected 250 editions, the vaunted computer system could barely manage 20.

Mercifully, *TV-Cable Week*'s whole house of computer printouts tumbled down under the weight of the great American Television and Communications misconnection. ATC, the second-largest cable-TV network in the country (2.5 million subscribers), was owned by Time Inc. But ATC would not sign up for *TV-Cable Week.* Dunn went out to ATC's offices near Denver to learn why. He was told that cable operators liked simple monthly guides that flogged their pay-TV services (where the profits were) rather than quality listings of the whole broadcast schedule. They worried that every subscriber dollar spent on *TV-Cable Week* would mean one dollar less for pay channels.

Dunn was astounded. Two years of promotion to impress Wall Street, upwards of $50 million thrown at the problem—and Time Inc. finally learned why no one else was in the weekly, co-marketing quadrant: There wasn't any China full of unexploited readers; it was the Gobi Desert of publishing.

For all its intriguing details, Byron's book leaves some questions unanswered. Sutton's office on the thirty-fourth floor is just 50 feet from the office of Gerald Levin, head of the Video Group, of which ATC is a part. Nearby is the office of Munro. Why didn't the Gobi Desert information make it down the corridor? One cynical explanation might be that Levin and Sutton were rivals for the 55-year-old Munro's job. Byron sees *TV-Cable Week* not so much as a magazine whose time had come, but as Sutton's "opportunity to . . . acquire Video credentials and make the final reach for the top spot."

In Time Inc. deep-pockets fashion, those who took the fanciest dive were amply provided for. Munro was making an annual salary of $583,584 when *TV-Cable Week* went under. His current salary is $712,501. Sutton, Dunn, Labich, and Zucchi have all been promoted. Officially, the company has dug in. Although the thirty-fourth floor tracked down Byron's galleys some time ago, no one would comment on them. A spokesman said only that Time "may have something to say" when the book comes out.

Still, the fantasy days at Time Inc. may be over. In October, Munro wrote a memo on the need to cut costs—perhaps as much as $75 million this year. Time Inc. has also become the object of some intense merger speculation (Gannett is the most recent suitor). Perhaps it's premature to conclude that, post-*TV-Cable Week,* everyone in this particular story will live happily ever after. ■

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FAST TRACK

IMAGES

Open Call

ALL LANA TURNER HAD to do was sit at a soda counter. To be "discovered" for the Esprit ad campaign, I'll have to do a little more.

First, I'll have to dress with "character" to catch the eye of Esprit's Susan Hatzopoulos, who's handing out fliers this week in the East Village and elsewhere. "We're being selective, but not elitist," she assures me.

A stylish Esprit family.

Next week, I'll have to bring my "beauty" to Bloomingdale's Esprit shop. Then I'll have to ask the Image Team to Polaroid me. And *then* it's "Don't call us, we'll call you."

"We want men, women, kids," says Hatzopoulos. "Anybody in fairly good shape." The chosen won't be paid. "It's just for the fun," she says. And, presumably, for the pleasure of seeing one's idiosyncrasies ("I like how my fingernails grow") in print. NANCY McKEON

BRIEF LIVES

HUNT-AND-PECK HEAVEN

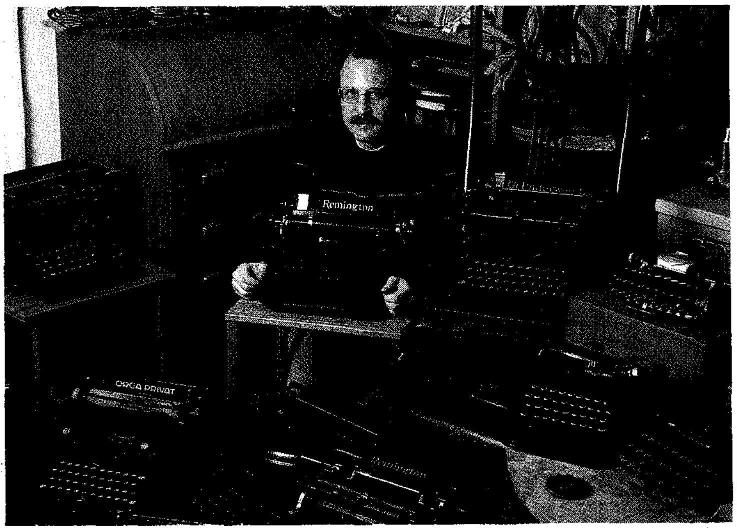
THE FIVE CLOSETS IN PETER TYTELL'S ONE-bedroom apartment on the Upper West Side bulge with bulky vintage typewriters. Machines peep out from under the pots and pans in the kitchen. An Underwood with Russian typeface teeters on top of the vacuum cleaner. And Tikva, Tytell's wife of three years, complains that there's no room for anything, even towels or shoes.

Tytell, 40, is part of a worldwide network of collectors pursuing one of the hottest items today—the manual typewriter, all but out of production in the electronic age.

Tytell was reared in the world of pica and elite. His parents' shop, Tytell Typewriter on Fulton Street, is a destination for foreign correspondents and diplomats looking for custom machines (the Tytells stock typewriters in 145 foreign-language keyboards). The mom-pop-and-son trio are also master typeface and paper detectives, called in as document experts in the Reverend Sun Myung Moon and Studio 54 tax-evasion cases. And it was Tytell's father who gave testimony about the Woodstock N230099 typewriter in defense of Alger Hiss.

Peter Tytell owns about 125 Underwoods, Noiselesses, Remingtons, Royal "flatbeds," and folding Hammonds dating from the early 1880s on, possibly the largest collection of vintage machines in Manhattan. His, he says, are the "meat-and-potatoes machines," the ones that sold the most, the ones most likely to show up on documents. Tytell's favorite? The classic Underwood 5. "Arguably the best machine ever built," he says. "We sold Andy Rooney some of his."

The "rarae aves," Tytell's term for the few-of-a-kind "oddball" gems most collectors lust after, are not for him, but he tracks their whereabouts nonetheless. Learning that a circa-1886 pearl-inlaid Crandall acquired by an international dealer for $500 is on the market for $3,500, Tytell grins and shrugs. "It's outrageous," he acknowledges, "but these prices just make my collection more valuable."



Tytell and his "meat-and-potatoes machines."

Tytell estimates that his collection is worth many times what he paid for it. Scanning a newsletter that records overseas transactions, he shouts, "Aha! A Williams just went for $500 in Bayreuth!" The circa-1880 Williams was nicknamed "the Grasshopper" because of the peculiar jump of the typebars. Jabbing a finger at a dusty hulk on a shelf in Tikva's clothes closet, Tytell says, "There's the funky Williams I got for $35 in the early seventies."

As more collectors grab up the goods, though, the high-type oldies are harder to find. Tytell's sources are drying up, too. The Columbus and Amsterdam Avenue junk shops he once haunted are now boutiques.

Still, he hunts and pecks. A while ago, he uncovered a three-bank Corona in pristine condition at a flea market on West 77th Street. "I could have had it for $25," he says.

Did he buy it?

"Of course not. I already have a dozen."

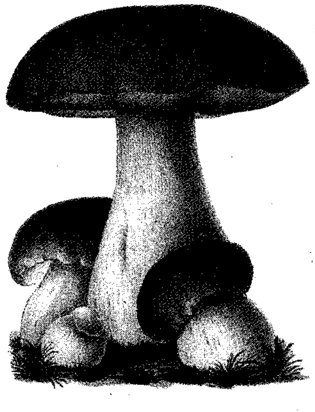
Tikva sighs. "I'm writing this down for the divorce," she says. MARJORIE CHESTER

Photograph, right: Harvey Stein. Illustration by Guy Billout.

GALLOPING CONSUMPTION

MUSHROOM MADNESS

WHAT HAPPENS WHEN A toadstool is kissed by an arbiter of good taste? It turns into a princely delicacy that gets invited to every dinner party in town. Such has been the fate of the mushroom—not

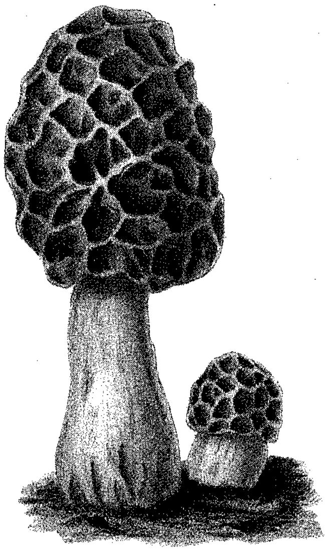


Cèpes.

the well-known button-down kind, but its wild and exotic relatives, like porcini, cèpe, shiitake, and chanterelle, as well as its cousins pied de mouton, forest coral, and hen-of-the-woods.

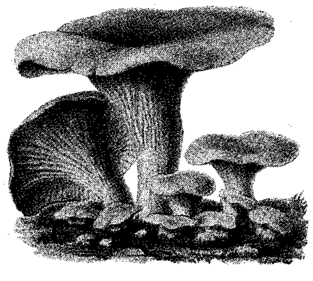
Regardless of their price—which can rival that of the choicest cuts of meat—mushrooms were, well, mushrooming this past season. And their recent whole-hog inclusion in menus only hints at what is to come in early spring, the season of plenty for many of these "choice edibles." (That's trade talk: "Edible" means not poisonous; "choice" means expensive.) Then the fungi will be available not only in such delicacy shops as Balducci's but also at the Korean markets. Some varieties will even be distributed through Campbell's (the soup people).

Some people wonder why chefs will spend so much for an edible fungus that only a muzzled pig, a trained dog, or a swarm of flies can locate. Not Jan Greer: She stopped wondering and less than a year ago spun a mushroom-distribution company, Les Halles Express, off American Agri, a food distributor. The 31-year-old Texan discovered that choice edibles were being cultivated year-round in Oregon, Washington, and Pennsylvania, and her sources have provided her with enough variety to keep Balducci's and MacDougal Gourmet, plus La Côte Basque, La Réserve, Le Cygne, and Raoul's, stocked with morels, chanterelles, and pieds de mouton all year long.



Morels.

"The fact that acid rain has wiped out most of the Japanese crop and has harmed European production started year-round cultivation here," says Greer. "Even the European chefs have yielded." Alain Quirin, who invents mushroom dishes at Raoul's, declares, "As people become more familiar with mushrooms, they'll realize that mushrooms are perfect because they keep their personal taste."



Chanterelles.

As for Jan Greer, mushrooms may be this year's culinary love, but she's hedging her bets by starting to distribute game fowl. Says Greer, "Anything that's wild and seasonal is going to have a price on it."

STANLEY MIESES

PRICES

WITH THE SUBWAY FARE UP to $1, here are some mass-transit fares elsewhere:

☐ Atlanta's MARTA, 60 cents.

☐ Boston's MBTA, minimum 60 cents, maximum $1.50.

☐ San Francisco's cable cars, $1.50. San Francisco's BART, minimum 80 cents, maximum $3.

☐ Washington, D.C.'s Metro, minimum 80 cents, maximum $2.40.

☐ Chicago's Rapid Transit, $1 as of February 9.

☐ London's Underground, minimum 30 pence (around 45 cents), maximum £2.40 (around $3.62).

STREET SEEN

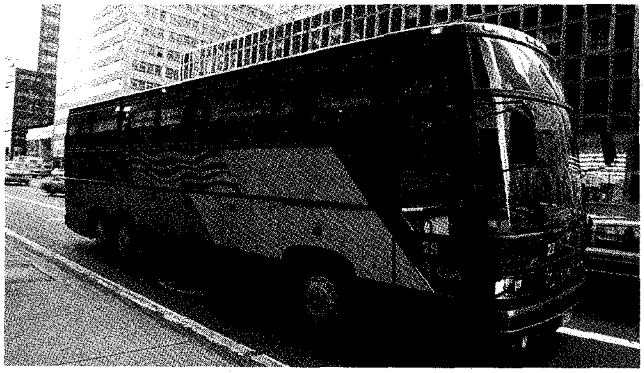
Super-Jitney

BACK IN 1974, WHEN THE Hamptons were being discovered by a new generation of beach-goers, the Hampton Jitney had two cozy vans. Now Jim Davidson's company has a dozen buses traveling round-trip five times a day—including, since the beginning of December, the first two European Setra Intercontinentals in the city.

The Setras have luxury that only $195,000 can buy (standard coaches cost about $150,000). The reclining seats have footrests and adjustable width. There's a Blaupunkt stereo, individual air-conditioning nozzles, and an honest-to-goodness flush toilet. In addition, Davidson ordered a galley for serving free coffee and Perrier.

General Motors and Rockwell made the Setras' drivetrain, Kassbohrer in Germany made the buses, and a local-boy-made-good, artist Roy Lichtenstein, gave the exteriors their silver and green waves ("appropriate to the Hamptons," says Davidson).

Round-trip winter fare between Manhattan and East Hampton is $36, but the Jitney now has a "frequent flier" program—a free one-way winter trip for every five taken. Oh, yes —there's no flight attendant, and the ride to East Hampton still takes two hours and twenty minutes. MARTHA LAGACE



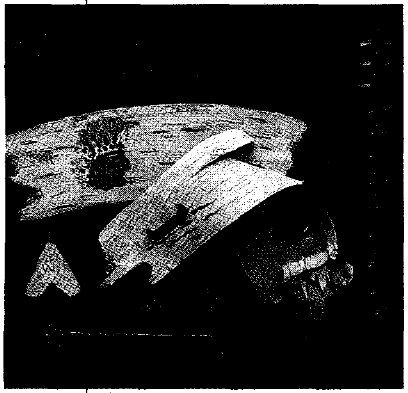
The Hampton Jitney's German-American extravaganza.

Photograph by Donal Holway. Illustrations: Bettmann Archive.

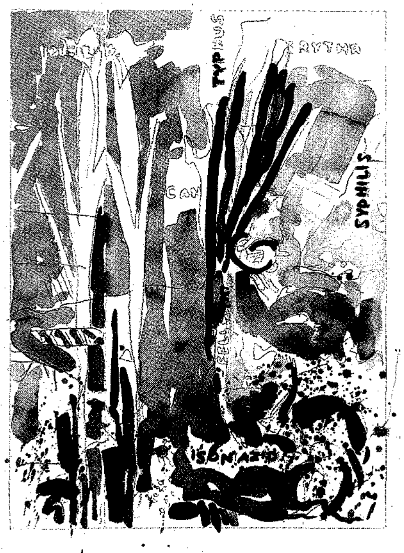
ART NEWS

Reverse Images

"IN PRINCIPLE, ANY painter who picks up a camera completely reinvents photography," Duane Michals says with just a hint of sarcasm. But photographer Michals has tried it the other way around, and that wasn't so easy. "If paintings come through 'photography' channels, they don't count," he says.



Wegman's Enjoy Welcome.



A Beckley Disease *work.*

Artists Bill Beckley and William Wegman, known for their photographic works, are out to test Michals's theory this month, with one-man shows—Beckley at the John Gibson Gallery (568 Broadway, at Prince Street) and Wegman at the Holly Solomon Gallery (724 Fifth Avenue, near 57th Street).

Both started out studying painting. Wegman says he "fell into" photography as a means of documenting earthworks and performance art in the sixties and seventies. Beckley says that photography was "the most expedient way to portray the figure" in the narrative art he created in the seventies.

And while both have photographic works in major museums, they fiercely resist being called photographers. Wegman says, "If anything, my photographs were a reaction against a purely photographic experience." Argues Beckley, "My work wasn't in the context of photography. But even now, many works using photography are being sold at auction as photographs."

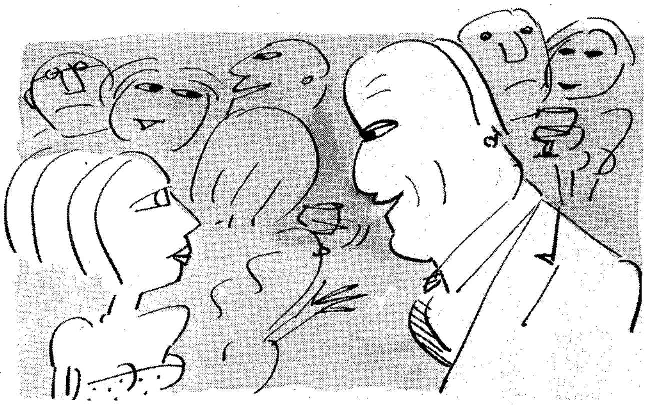
And, as photographs, they're not getting the attention that paintings by such artists as Jean Michel Basquiat, Jennifer Bartlett, Susan Rothenberg, and Julian Schnabel are. Wegman, who is widely known for photographs of his dog, Man Ray, and who began painting again only last summer, laughs at the idea that publicity and higher prices might have played a role in his change of medium. "That's exactly why I avoided painting," he says. "It took me two years of therapy to pick up a brush."

Beckley demurs as well. "The larger I made my photographs, the harder it was to control the surface. Painting was the next logical step." Beckley likes the process of painting. "You know, you go into the studio and work on it, then you go out, then you work on it again. Sometimes it works, and sometimes it doesn't."

Michals is even more succinct. "The possibilities in painting are endless. For me, to paint an apple or a banana is a triumph."

EDITH NEWHALL

PEN & PENCIL



"You have an old soul, Bunny."

ANTHONY HADEN-GUEST

CHOW

Tostada of the Town.

BRUCE GALLOWAY, stockbroker and real-estate developer, and Barbara Lieu, stockbroker and dress manufacturer, never found the time to sit down for Mexican food, their passion. So last week they opened Mexigo in their neighborhood, on Second Avenue near 78th Street—the first *haute* Mexican restaurant in Manhattan to offer takeout and delivery.

"We deal with restaurant stocks—and takeout is a big, big trend," says Lieu, who had the idea after thirteen years on Wall Street. Galloway, who wrote his M.B.A. thesis on fast-food restaurants, joined her in writing up a business plan and got people to invest.

Lieu and Galloway.

The result? A low-priced menu (entrées are $2.95 to $8.95) with the usual neo-Mexican-food choices—California avocados, shrimp dishes (in addition to the usual beef and chicken fare), wine-marinated brochettes, margarita "slushes" (you add tequila at home). The surroundings are like the neo-real thing, too—adobe pink and robin's-egg blue down to the tablecloths, actoresque counter people wearing peach bow ties, piped-in classical Spanish guitar music. And next week, Mexigo will start offering catering, with everything available by the pint, quart, or gallon.

While Mexigo now delivers only within a ten-block radius ("We were on a shoestring budget, which we hit exactly," says Galloway), the founders say that eager investors are already lining up for Upper West Side and midtown branches.

"Everyone loves Mexican food now. We'll be all over the place, I'm sure," says Galloway. "But we're running this like a corporation. First we see if this works."

JENNIFER ROBERTS

Photograph by Don Hamerman.

RUTH RECOMMENDS

BY RUTH GILBERT

The Shakespeare Hour, *a series hosted by Walter Matthau, begins January 19 at 10 p.m. on Channel 13. It's not a bad way for your children to glimpse the Bard's talents in small doses, perhaps, maybe.*

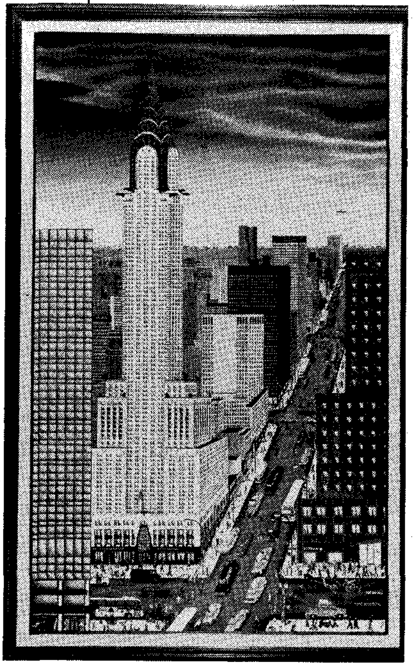
'LILLIAN'
Zoe Caldwell portrays Lillian Hellman in a one-woman show by William Luce based on Hellman's three autobiographical books, Scoundrel Time, An Unfinished Woman, *and* Pentimento. *It opens January 16 at the Barrymore Theatre.*

'THE JOURNEY OF NATTY GANN'
Meredith Salenger, in the title role, and her friend, an untamed wolf, meet during her cross-country odyssey to find her father. The film opens January 17 at the Guild and Embassy 1.

'MAFIA PRINCESS'
Tony Curtis and Susan Lucci star as the father and daughter of a Chicago Mafia family in a made-for-TV film airing January 19 at 9 p.m. on Channel 4. Kathleen Widdoes has the role of the gang lord's long-suffering wife.

BALLET DE SANTIAGO
Ronald Hynd's Rosalinda, *a ballet based on Johann Strauss's* Die Fledermaus, *is at the City Center for four performances beginning January 21. Above is Gilles Maidon as the manipulating menace.*

KATHY JAKOBSEN EXHIBITION
Architectural glories of the Chrysler Building are vividly celebrated in a tour-de-force oil by Jakobsen. This and other detailed city and country scenes are on view at the Folk Heritage Gallery, 1044 Madison Avenue, through January 28.



Photographs: top left, Joan Marcus; bottom left, Kenn Duncan.

WISEGUY

BY

NICHOLAS PILEGGI

A big hit like the murder of "Big Paul" Castellano outside Sparks Steak House always prompts lurid headlines about the mob. But what is life really like inside organized crime? In this excerpt from an extraordinary new book, Nicholas Pileggi tells the story of a wiseguy who grew up in the Brooklyn rackets, had a hand in all the action—including the $6-million Lufthansa heist—and knew all the players, among them the man police think ordered the Castellano killing.

Paintings by

LARRY GERBER

ON TUESDAY, MAY 22, 1980, A MAN NAMED HENRY HILL DID what seemed to him the only sensible thing to do: He decided to cease to exist. He was in a Nassau County jail, facing a life sentence for his part in a huge narcotics conspiracy. The federal prosecutors were asking him about his role in the $6-million Lufthansa German Airlines robbery, the largest successful cash robbery in American history. The New York City police were in line behind the Feds to ask him about the ten murders that followed the Lufthansa heist. The Justice Department wanted to talk to him about his connection with a murder that also involved Michele Sindona, the convicted Italian financier. The Organized Crime Strike Force wanted to know about the Boston College basketball players he had bribed in a point-shaving scheme. Treasury agents were looking for the crates of automatic weapons and Claymore mines he had stolen from a Connecticut armory. The Brooklyn district attorney's office wanted information about a body, found in a refrigeration truck, that was frozen so stiff it needed two days to thaw before the medical examiner could perform an autopsy.

When Henry Hill had been arrested, only three weeks earlier, it hadn't been big news. There were no front-page stories in the newspapers and no segments on the evening news. His arrest was just another of the dozens of slightly exaggerated multi-million-dollar drug busts that police make annually in

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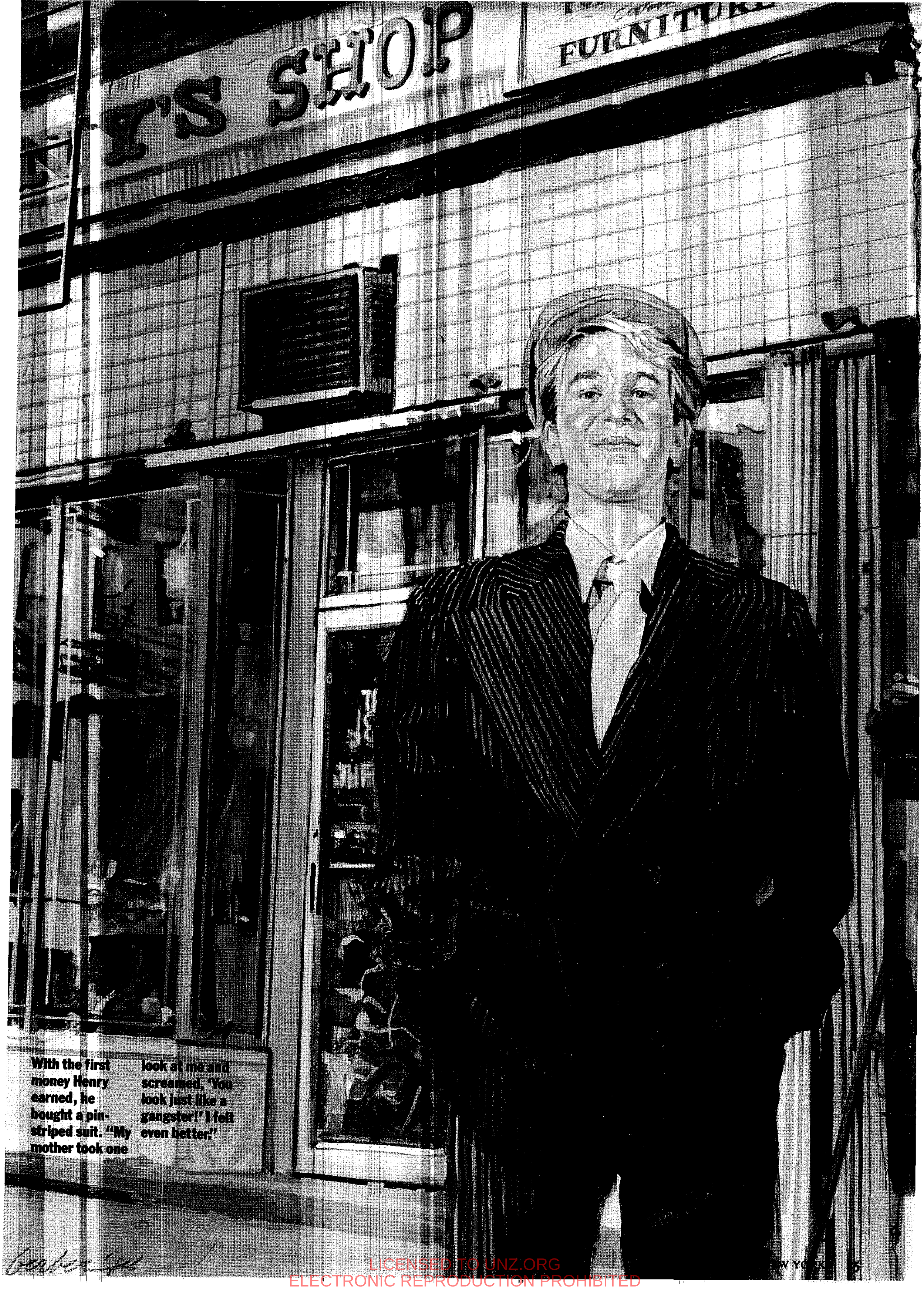

Y'S SHOP
FURNITURE

With the first money Henry earned, he bought a pin-striped suit. "My mother took one look at me and screamed, 'You look just like a gangster!' I felt even better."

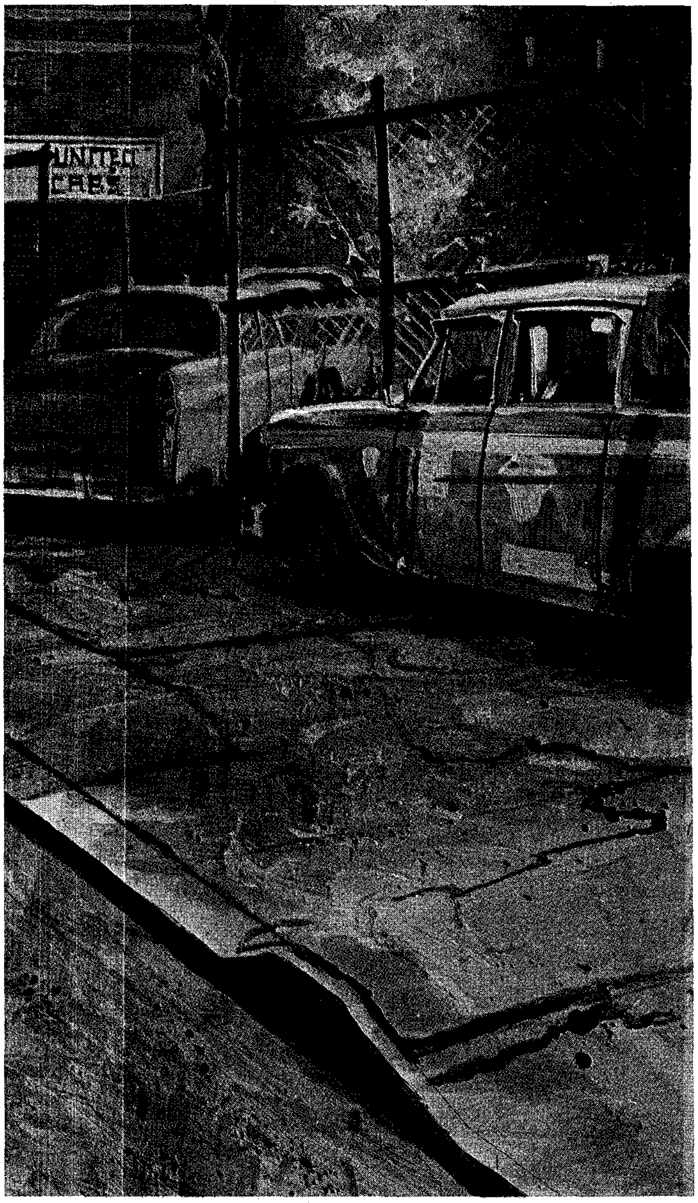
their search for paragraphs of praise. But it was a prize beyond measure. Henry had grown up in the mob. He was only a mechanic, but he knew everything. He knew how the mob worked. He knew who oiled the machinery. He knew, literally, where the bodies were buried. If he talked, the police knew that Henry could give them the key to dozens of indictments and convictions. And even if he didn't talk, Henry knew that his own friends would kill him, just as they had killed nearly everyone else who had been involved in the Lufthansa robbery. In jail, Henry heard the news: His protector, Paul Vario, the 70-year-old mob chief in whose house Henry had been reared from childhood, was through with him; James "Jimmy the Gent" Burke, Henry's closest friend, the man he had been scheming and hustling with since he was thirteen years old, was planning to murder him.

Under the circumstances, Henry made his decision: He became part of the Federal Witness Security Program. His wife, Karen, and their children, Judy, fifteen, and Ruth, twelve, ceased to exist along with him. They were given new identities. It should be said that it was slightly easier for Henry Hill to cease to exist than it might have been for an average citizen, since the actual evidence of Henry's existence was extraordinarily slim. His home was apparently owned by his mother-in-law. His car was registered in his wife's name. His Social Security cards and driver's licenses—he had several of each—were forged and made out to fictitious names. He had never voted and he had never paid taxes. He had never even flown on an airplane using a ticket made out in his own name. In fact, one of the only pieces of documentary evidence that proved without doubt that Henry Hill had lived—besides his birth certificate—was his yellow sheet, the police record of arrests he had begun as a teenage apprentice to the mob.

HENRY HILL WAS INTRODUCED TO LIFE IN the mob almost by accident. In 1955, when he was eleven years old, he wandered into a drab, paint-flecked cabstand at 386 Pine Street, near Pitkin Avenue, in the Brownsville–East New York section of Brooklyn, looking for a part-time job. The storefront cabstand and dispatch office was across the street from the house where he lived with his mother, father, five sisters, and two brothers, and Henry had been intrigued by the place almost as far back as he could remember. Henry had seen the long black Cadillacs and Lincolns glide into the block. He had watched the expressionless faces of the cabstand visitors, and he always remembered their huge, wide coats. Some of the visitors were so large that when they hauled themselves out of their cars, the vehicles rose by inches. He saw glittering rings and jewel-studded belt buckles and thick gold wristbands holding wafer-thin platinum watches.

The men at the cabstand were not like anyone else in the neighborhood. They wore silk suits in the morning and would drape the fenders of their cars with handkerchiefs before leaning back for a talk. He had watched them double-park their cars and never get tickets, even when they parked smack in front of a fire hydrant. In the winter, he had seen the city's sanitation trucks plow the snow from the cabstand's parking lot before getting around to cleaning the school yard and hospital grounds. In the summer, he could hear the noisy, all-night card games, and he knew that no one—not even Mr. Mancuso, who lived down the block and groused about everything—would dare complain.

At first, Henry's parents were delighted that their energetic young son had found a job just across the street. Henry's father, Henry Hill Sr., a hardworking construction-company electrician, always felt youngsters should work and learn the value of the money they were forever demanding. Since he was twelve years old, when he had come to the United States from Ireland shortly after his own father died, Henry Hill Sr. had had to support his mother and three younger brothers.

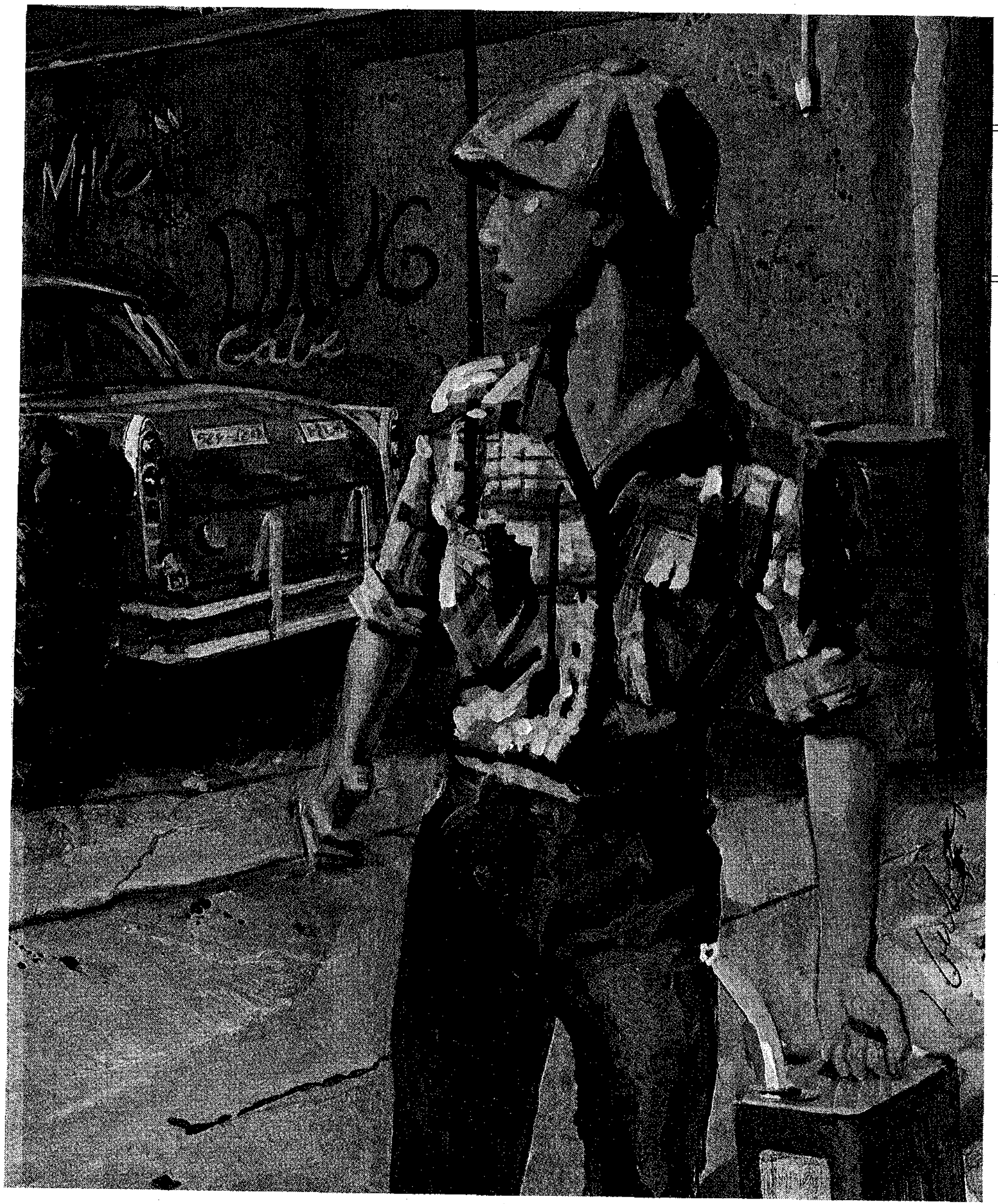


Henry's mother, Carmela Costa Hill, was pleased—almost ecstatic, really—when she learned that the Varios, the family who owned the cabstand, came from the part of Sicily where she had been born. Carmela Costa had been brought to the United States as a small child, and she had married her tall, handsome, black-haired young Irish husband at the age of seventeen, but she never lost her ties to the country of her birth.

It wasn't too long, however, before Henry's parents began to change their minds. After the first couple of months, they found that what had started out as a part-time job for their son had become a full-time compulsion.

In 1955, the Euclid Taxicab and Limousine service was more than a dispatch center for neighborhood cabs. It was a gathering place for horseplayers, lawyers, bookies, handicappers, ex-jockeys, parole violators, construction workers, union officials, local politicians, truck drivers, policy runners, bail bondsmen, out-of-work waiters, loan sharks, off-duty cops, and even a couple of retired hit men from the old Murder Incorporated days. It was also the unofficial headquarters for Paul Vario, a rising star in one of the city's five organized-crime families and the man who ran most of the rackets in the area.

Paul Vario was a large man, six feet tall and over 240 pounds, and he appeared even larger than he was. He had the thick arms and chest of a sumo wrestler and moved in the



A BOY'S DREAM

At Age Twelve, My Ambition Was to Be a Gangster. To Me, Being a Wiseguy Was Better Than Being President.

lumbering manner of a big man who knew that people and events would wait for him. At the age of twelve, Henry began running Paul Vario's errands. Soon he was getting Vario his Lucky Strikes and coffee—black, one sugar—and delivering his messages. Henry got in and out of Vario's black Impala two dozen times a day when they made their rounds of meetings throughout the city. While Vario waited behind the wheel, Henry would bring supplicants and peers to the car for conversations.

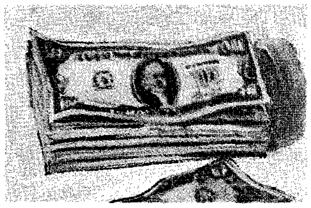
"I got to know what Paul wanted even before he did," says Henry. "I knew how to be there and how to disappear. It was just inside me. Nobody taught me anything. Nobody ever said, 'Do this,' 'Don't do that.' I just knew. Even at twelve I knew."

VARIO'S OLDER BROTHER, LENNY, WAS A construction-union official and ex-bootlegger who had the distinction of once having been arrested with Lucky Luciano. Tommy Vario, who was the third-oldest in the family, had a record of several arrests for running illegal gambling operations. The next in order, Salvatore "Babe" Vario, ran the floating card and dice games in apartments, school basements, and garages every night and twice a day on weekends. Babe was also in charge of "accommodating," or paying off, the local cops, to guarantee peaceful games. Vito Vario, the youngest of the brothers, who was also know as "Tuddy," ran the cabstand where Henry first went to work.

All the Vario brothers were married and lived in the neighborhood, and they all had children, some of them Henry's age. On weekends, the Vario brothers and their families usually gathered at their mother's house, where raucous afternoons of card games were spent and an ongoing banquet of pasta, veal, and chicken dishes emerged from the senior Mrs. Vario's kitchen. For Henry, there was nothing as exciting or as much fun as the noise and games and food on those afternoons. There was an endless procession of Vario friends and relatives who came marching through his life, most of them stuffing folded dollar bills inside his shirt.

"At the age of twelve, my ambition was to be a gangster. To be a wiseguy," says Henry. "To me, being a wiseguy was better than being president of the United States. It meant power among people who had no power. It meant perks in a working-class neighborhood that had no privileges. To be a wiseguy was to own the world. I dreamed about being a wiseguy the way other kids dreamed about being doctors or movie stars or firemen or ballplayers.

"After I got my first few bucks and the nerve to go shopping without my mother, I went to Benny Field's on Pitkin Avenue. That's where the wiseguys bought their clothes. I came out wearing a dark-blue pin-striped double-breasted suit with lapels so sharp you could get arrested just for flashing them. I



“I’ll be out in an hour,” I’m telling the cops who shoved me in the pen. Real George Raft.

was a kid. I was so proud. When I got home, my mother took one look at me and screamed, ‘You look just like a gangster!’ I felt even better.

“I WAS AROUND THE STAND FROM MORNING TILL night, and I was learning more and more every day. We were always scheming. Everything was a scheme. Tuddy got me a job unloading deliveries at a high-class Italian food store just so I could toss the store’s most expensive items through the windows of Tuddy’s cabs, which he had parked strategically nearby. It wasn’t that Tuddy or Lenny or Paul needed the stuff—the imported olive oil, prosciutto, or tuna fish. The Varios had more than enough money to buy the store a hundred times over. It was just that stuff that was stolen always tasted better than anything bought. I remember years later, when I was doing pretty well in the stolen-credit-card business, Paulie was always asking me for stolen credit cards whenever he and his wife, Phyllis, were going out for the night. Paulie called stolen cards Muldoons, and he always said that liquor tastes better on a Muldoon. The fact that a guy like Paul Vario, a capo in the Lucchese crime family, would run the risk of getting caught using a stolen card might surprise some people. But if you knew wiseguys, you would know right away that the best part of the night for Paulie came from the fact that he was getting over on somebody.

“It was a glorious time. Wiseguys were all over the place. It was 1956, just before the wiseguys began having all the trouble and Crazy Joey Gallo decided to take on his boss, Joe Profaci, in an all-out war. It was when I met the world. It was when I first met Jimmy Burke. He used to come to the card games. He couldn’t have been more than 24 or 25 at the time, but he was already a legend. He’d walk in the door and everybody who worked in the joint would go wild. He’d give the doorman a hundred just for opening the door. He shoved hundreds in the pockets of the guys who ran the games. The bartender got a hundred just for keeping the ice cubes cold.

“Jimmy was the kind of guy who cheered for the crooks in movies. He named his two sons Frank James Burke and Jesse James Burke. He was a big guy, and he knew how to handle himself. He’d whack you. There was no question—Jimmy could plant you just as fast as shake your hand. It didn’t matter to him. At dinner he could be the nicest guy in the world, but then he could blow you away for dessert.”

On Henry’s fourteenth birthday, Tuddy and Lenny Vario presented him with a card in the bricklayers’ local. It was a union card for which most of the hardworking men in the neighborhood would have paid dearly—if they had ever had enough money to buy anything. Henry was given the card so that he could be put on a building contractor’s payroll as a no-show and have his salary divided among the Varios. It also made it easy for him to pick up the daily policy bets and loan-shark payments from local construction sites. For months, instead of going to school, Henry made pickups at various construction projects and then brought everything back to the basement of Paul Vario’s Presto Pizzeria, where the accounts were assembled.

“Then one day I got home from the pizza joint and my father was waiting for me with his belt in one hand and a letter in the other,” says Henry. “The letter was from the school’s truant officer. It said that I hadn’t been to school in months. Here I was, lying to my folks that I was going every day.

“I got such a beating from my father that night that the next day Tuddy and the guys wanted to know what had happened to me. I told them. I even said that I was afraid I’d have to give up my bricklayer’s job. Tuddy told me not to worry, and he motions a couple of the guys from the cabstand and me to go for a ride. We’re driving around, and I can’t figure out what’s happening. Finally, Tuddy pulls the car over. He pointed to the mailman across the street. ‘Is that your mailman?’ he asked. I nodded yes. Then, out of the blue, the two guys got out of the car and snatched the mailman. I couldn’t believe it. In broad daylight. Tuddy and some of the guys go out and kidnap my mailman. The guy was crammed in the back of the car, and he was turning gray. I was ashamed to look at him. Nobody said anything. Finally, we all got back to the pizzeria, and Tuddy asked him if he knew who I was. Me. The guy nodded his head yes. Tuddy asked him if he knew where I lived. The guy nodded yes again. Then Tuddy said, from now on, all mail from the school gets delivered to the pizza parlor, and if the guy ever again delivers another letter from the school to my house, Tuddy’s going to shove him in the pizza oven feetfirst.

“That was it. No more letters from truant officers. No more letters from the school. In fact, no more letters from anybody. Finally, after a couple of weeks, my mother had to go down to the post office and complain.

“About this time, a guy from the South opened a cabstand around the corner, on Glenmore Avenue. He called it the Rebel Cab Company. The guy was a real hick. He was from Alabama or Tennessee. He had been in the army, and just because he’d married a local girl, he thought all he had to do was open his place and compete with Tuddy. He lowered his prices. He worked around the clock. Tuddy went to talk to him. Tuddy told him that there wasn’t enough business for two companies. There probably was, but by now Tuddy just didn’t want the guy around. Finally, one day, after Tuddy has been banging things around the cabstand all day long, he tells me to meet him at the cabstand after midnight. I was really excited. For the whole day I couldn’t think of anything else. I knew he had something planned for the Rebel cabstand, but I didn’t know what it was.

“When I got to the cabstand, Tuddy was waiting for me. He had a five-gallon drum of gasoline in the back of his car. We drove around the neighborhood for a while until the lights were out in the offices of the Rebel Cab Company. Then Tuddy gave me a hammer with a rag wrapped around its head. He nodded toward the curb. I walked up to the first of the Rebel cabs, squeezed my eyes, and swung. Glass flew all over me. I went to the next cab and did it again. Meanwhile, Tuddy was wrinkling newspapers and pouring gasoline all over them. He’d soak the papers and shove them through the windows I had just smashed.

“As soon as he finished, Tuddy took the empty can and started hopping like mad up the block. You’d never know Tuddy lost a leg [in Korea], except when he had to run. He said it was dumb for both of us to be standing in the middle of the street with an empty gasoline can when the fires began. He gave me a fistful of matches and told me to wait until he signaled from the corner. When he finally waved, I lit the first match. Then I set the whole matchbook on fire, just like I’d been taught. I threw it through the broken cab window quickly, in case the gas fumes flashed back. I went to the second cab and lit another matchbook, and then I did the third and then the fourth. It was while I was next to the fourth cab that I felt the first explosion. I could feel the heat and one explosion after another, except by then I was running so fast I never had a chance to look back. At the corner I could see Tuddy. He was

Detail illustrations by Tom Christopher.

reflected in the orange flames. He was waving the empty gasoline can like a track coach, as though I needed anyone to tell me to hurry.”

HENRY WAS SIXTEEN WHEN HE WAS ARRESTED for the first time. He and Paul's son Lenny, who was fifteen, had been given a stolen Texaco credit card by Tuddy and told to go to the gas station on Pennsylvania Avenue and Linden Boulevard to buy a couple of snow tires for Tuddy's wife's car.

“Lenny and I drive over to the place and buy the tires,” says Henry. “The guy had to put them on the rims, so we paid for them on the card and drove around for about an hour. When we got back, the cops were there. They were hiding around on the side. I walk in the place, and two detectives jump out and say that I'm under arrest. Lenny took off. They cuffed me and took me to the Miller Avenue station.

“In the precinct, they shoved me in the pen, and I was playing the wiseguy. ‘I'll be out in an hour,’ I'm telling the cops. ‘I didn't do nothing.’ Real George Raft. Tuddy and Lenny always said all I had to give the cops was my name, and at first they didn't believe me. I took a smack from one of the cops because he wouldn't believe a kid running around with the people I was running with could have a name like Hill.

“In less than an hour, Louis Delenhauser showed up at the precinct. ‘Cop-out Louie’ the lawyer. Lenny had run back to the cabstand and said I had been pinched on the credit card. That's when they sent Louie. They took care of everything. After the precinct, the cops took me down for the arraignment, and when the judge set $500 bail, the money was put right up and I was free. When I turned around to walk out of the court, I could see all of the Varios were standing in the back of the room. Paulie wasn't there because he was serving 30 days on a contempt hearing. But everybody else was smiling and laughing and started hugging me and kissing me and banging me on the back. It was like a graduation. Tuddy kept yelling, ‘You broke your cherry! You broke your cherry!’ It was a big deal. After we left, Lenny and Big Lenny and Tuddy took me to Vincent's Clam Bar in Little Italy for scungilli and wine. They made it like a party. Then, when we got back to the cabstand, everybody was waiting for me, and we partied some more.

BRIBES

Over the Years, Wiseguys Have Probably Sent More Cops' Kids To College Than Anyone Else.

“Two months later, I copped out to an ‘attempted’ petty larceny, and I got a six-month suspended sentence.”

(At seventeen, Henry joined the paratroopers. During his three-year hitch, he ran a loan-sharking operation and a number of other moneymaking scams, and he left with an honorable discharge in 1963. He returned to his life with the Vario crew, where one of his jobs was to be Paul Vario's driver.)

“I'D PICK HIM UP ABOUT TEN o'clock in the morning, and I wouldn't drop him off until after he had his liver and onions or steak and potatoes at three o'clock in the morning. There were a hundred schemes in a day, and there were a thousand things to watch over. Paulie was like the boss of a whole area, and he watched over the guys who watched over the day-to-day gambling clubs, hot-car rings, policy banks, unions, hijackers, fences, loan sharks. These guys operated with Paulie's approval, like a franchise, and a piece of everything they made was supposed to go to him, and he was supposed to keep some and kick the rest upstairs. It was tribute.

“But for a guy who traveled all day and all night and ran as much as he did, Paulie didn't talk to six people. If there was a problem with the policy game, for instance, the dispute was presented to Steve DePasquale, who ran the numbers game for Paul. Then, in the morning, when they met, Steve would tell Paul what the problem was. Most of the time, Paul just listened to what Steve said, because Steve really knew the numbers business better than Paul. Then he'd tell Steve to take care of it.

“The guys who reported to the people who reported to Paulie ranged from regular hustlers to legitimate businessmen. They were the street guys. They kept everything going. They thought up the schemes. They kept everything nice and oiled. And Paulie ran the whole thing in his head. He didn't have a secretary. He didn't take any notes. He never wrote anything down, and he never made a phone call unless it was from a booth, and then he'd only make an appointment for later. There were hundreds of guys who depended upon Paulie for their living, but he never paid out a dime. The guys who worked for Paulie had to make their own dollar. All they got from Paulie was protection from other guys looking to rip them off. That's what it's all about. That's what the FBI can never understand—that what Paulie and the organization offer is protection for the kinds of guys who can't go to the cops. They're like the police department for wiseguys.

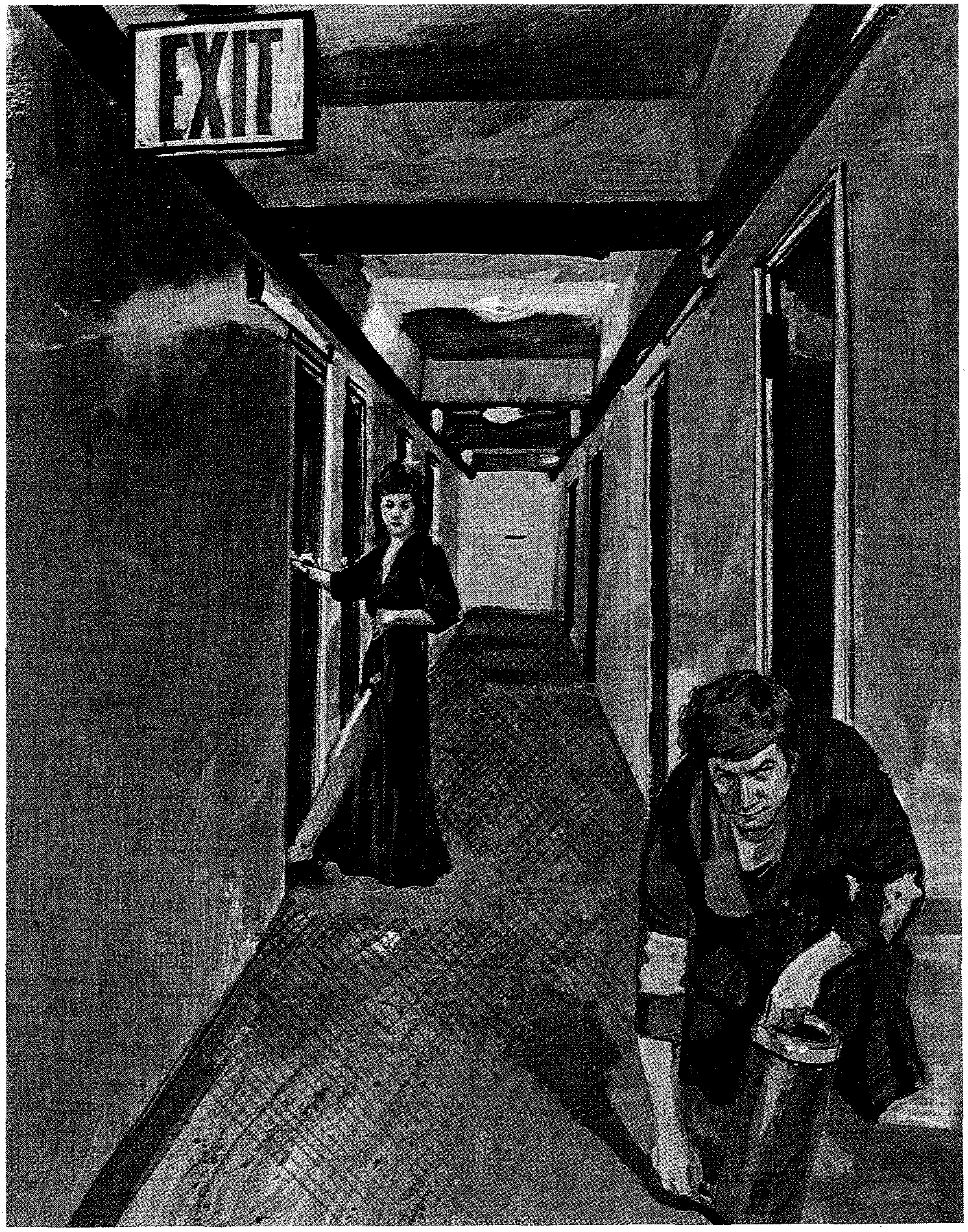
“The other reason you have to be allied with somebody like Paulie is to keep the cops off your back. Wiseguys like Paulie have been paying off the cops for so many years that they have probably sent more cops' kids to college than anyone else. They're like wiseguy scholarships. Paulie or Babe, who handled most of that for Paul, had been taking care of cops since the guys were rookies on patrol. As they rose in rank, Babe kept taking care of them. When they needed help on a particular case, when they needed some information, Babe would get it for them. It was a two-way street.”

(While Henry was living comfortably from his hustling and his schemes, he met an eighteen-year-old Long Island girl named Karen Fried. Eventually, she would become his wife. While she and Henry were still courting, however, she rebuffed a pass from a neighborhood boy named Steve. Steve got mad, pushed her out of his car, and left her on Hempstead Turnpike. Karen called Henry to pick her up.)

HENRY: “I WENT CRAZY. I wanted to kill the guy. All the way driving her home, Karen is telling me what happened, and I'm getting hotter and hotter. The minute we got to her house, she ran inside. I looked across the street. I see the Corvette parked out front. The house was full

SEXUAL SCHEME

The Hooker Kept The Guard Busy In the Motel While We Copied The Key to the Air France Strong Room.



of miserable rich f---s. There were three brothers. All three of them had Corvettes. I had a hot .22-caliber short-eye automatic. I got a box of shells out of the glove compartment. Looking at the f---'s car, I started to load. I was so mad I was ready to shoot the guy and worry about it later. I walked across the street and rang the bell. No answer. I had the gun in my pants pocket. Now I walked around the driveway toward the backyard. Steve and his brothers were sitting there. Steve started to come toward me. He must have thought we were going to talk. The minute he was in my reach, I grabbed him by the hair with my right hand and pulled his face down nice and low. At the same time, I took the gun out of my left pocket and I started to smack him across the face. He screamed, "He's got a gun! He's got a gun!" I can feel his face go. I shoved the gun inside his mouth and moved it around like a dinner gong. The brothers are so scared they can't move. F---s. I swear I would have shot them if they came toward me. Somebody from inside the house said they called the cops. Before the cops arrived, I gave Steve a few more belts. I think that when he yelled about the gun it stopped me from killing him. I gave him another couple of smacks in the head and left him crying in the driveway. He had pissed all over himself.

"I went back across the street to Karen. She was standing at the side door. I gave her the gun and told her to hide it. She put it in the milk box. Then I pulled my car around the block and tossed the box of shells underneath. When I walked back to Karen's house, there were fourteen police cars outside. The cops were looking for a gun. I said I didn't have a gun. I said the guy was crazy. The cops searched me and my car from top to bottom. No gun. Then they escorted me out of Nassau County to the Brooklyn line. When we pulled away from the curb, I was afraid they would spot the shells, but they didn't."

KAREN: "He came over to the side door. I could see he was hurrying. He said, 'Hide it.' He had something cupped in the palm of his hand. I took it and looked down. It was a gun. It was small, heavy, and gray. I couldn't believe it. It felt so cold. It was a thrill just to hold it. Everything was so wild I began to feel high. I didn't want to bring the gun into my house, because my mother had eyes all over. She would have found it. So I put it in the milk box right outside the door. In a few minutes, Henry comes walking back. The police were waiting. They had spoken to Steve and other people across the street first. It was the biggest thing anyone had ever seen on our block. I was really excited. I loved that Henry had done all this for me. It made me feel important."

HENRY: "By this time, I'm getting tired of all this sneaking around. Three months I'm going out with Karen every day, and I can't go to her house when her grandmother's there, and her mother keeps telling us we're not meant for each other. My parents are doing the same kind of stuff. It was like we were alone against everybody. Then that business with the guy across the street happened, and I decided we ought to elope. If we were married, then everybody would have to deal with us. Finally, after a couple of false starts, we decided to drive down to Maryland and get married. Just do it. When we got to Maryland, we started talking to some kids in a car next to ours waiting at a traffic light. They said there was a three-day wait in Maryland but that you could get married right away in North Carolina. So we went to North Carolina instead. We got our physicals and blood tests, and then we went right to the justice of the peace."

KAREN: "Henry and I got back and told my parents. First they were stunned, but within half an hour they seemed to come around. They suggested that we stay with them. My parents fixed the upstairs part of the house for us, and we started living at home. It would never have dawned on Henry to get a place of our own. In fact, he liked living in my house. He enjoyed my family. He liked my mother's cooking. He joked with her. He was very warm to her. I could see that he really enjoyed being a part of the family. And slowly my mother and father got to like him. They had three daughters, and now, in a funny way, they had finally gotten their son. He was very sincere about the religious problem and said that he would convert. He went to work every day. We all thought he was a bricklayer. He had a union card and everything. What did we know? It never occurred to me that it was strange that he had such nice smooth hands for a construction worker."

HIS WIFE DIDN'T KNOW HIS JOB

It never occurred to her that it was odd that he had such smooth hands for a construction worker.

BACK IN THE EARLY 1940s, THE IDLEWILD golf course in Queens was converted into a vast 5,000-acre airport. Within a few months, the hoods from East New York, South Ozone Park, Howard Beach, Maspeth, and the Rockaways knew every back road, open cargo bay, freight office, loading platform, and unguarded gate in the facility.

By the early sixties, when cargo worth $30 billion a year was passing through Kennedy airport, relieving airlines of their cargo and freight carriers of their trucks had become the principal pastime for scores of local wiseguys. Jimmy Burke was the king. Furs, diamonds, negotiable securities, even guns, were routinely pilfered or hijacked from the airport by Burke and his crew.

(On April 8, 1967, they made their biggest score thus far—taking $480,000 in cash from the locked and guarded security room at the Air France cargo building.)

"Air France made me," says Henry. "No one had ever pulled that kind of cash out of the airport before, and I did it without a gun. It began around the end of January in 1967. I had been selling cigarettes out at the airport. I had a regular route, and one of my best stops was at the Air France cargo dock. Bobby McMahon, the cargo foreman, was one of my best customers. He also used to come across stuff once in a while, and we'd buy perfume, clothes, and jewelry from him. Bobby McMahon had been with Air France for so long his nickname was Frenchy, and there wasn't too much about the whole cargo operation that he didn't know.

"Then one day I'm there and Frenchy tells me about money coming in. He said they were building a new strong room with cement blocks where the old wire-cage room had been, and in the meantime they were storing all the valuables in the cargo office right up front as you entered the cargo warehouse. Frenchy said the money was in $60,000 packages in large white canvas bags with big red seals over the side flaps. He said there were usually three or four of the canvas bags dropped off by planes coming in from overseas and that they were usually picked up in the morning by armored trucks. Three or four guys with pistols could easily take the load.

"I was really excited. I drove over to a bar where the crew hung out and told Jimmy. He knew Frenchy had great information, so that weekend Raymond Montemurro, his brother Monte, Tommy DeSimone, and me go over to stick the joint up. We do the usual thing about getting rented cars and putting on bum plates. We go right up to the cargo office, and immediately we see there are too many people. There must have been about 25, 30 people wandering around. We decided to forget the stickup. We had all gotten a look at the canvas bags. They were just stacked up against the wall where they were building the safe room. All those pretty little bags full of money. Just the sight of it drove me nuts.

"When I met with Frenchy, I told him we needed another way. He said it was tricky, because he never knew exactly when the money was coming in. Sometimes it wouldn't come in for a couple of weeks, and then there'd be two deliveries at once and they'd leave for the bank the same day. The money came from American tourists and soldiers who converted their American cash into French money. The French would then send all that cash back to the United States and get credited for it in American banks. It was usually in hundreds and fifties, and it was untraceable. It was a dream score.

"Meanwhile, every time I went to the airport to sell cigarettes, I'd stop by and talk with Frenchy. As we talked, I'd watch the workmen get closer and closer to finishing the new strong room, and then one day the strong room was finished. There were two keys. Frenchy? No such luck. They gave one of the keys to a guard from a private agency; he had a crew cut and took his job very seriously. He loved being a cop. He loved guarding doors. The guy never let the key out of his sight. He wore the key on a key ring attached to his belt. The only other key we knew about belonged to the supervisor of the entire operation, and he worked days.

"The problem with just sticking the guy up and taking his key was that we never knew when the money would be there. We had to have a key of our own so that we could get in there at a moment's notice from Frenchy. If we stuck the guy up and got the key, they'd just change the locks, and we'd also alert them that we knew about the money. I figured we had to get the key, so I asked Frenchy to start making up to the guy. Buy him some drinks. Bulls--- a little. Meanwhile, Frenchy gave me the guy's address. He lived in a furnished room on Rockaway Boulevard, near Liberty Avenue, across from the White Castle hamburger joint. One day when the guard was off, Raymond Montemurro and I waited all day for him to leave, and when he did, we burglarized his apartment, looking for the key.

"We went in and out of every drawer in the place, and we couldn't find the key. The son of a bitch must have carried it around with him even on his day off. I couldn't believe it. I had a fortune waiting for me and I'm stuck with a $100-a-week nut job for a guard.

"The guy lived in a typical bachelor's apartment. It was depressing. It was crummy. He had all these detective magazines around, but he also had a lot of girlie magazines. He was a nebbishy-looking guy, around 40. He had glasses and was thin. I told Frenchy about the girlie magazines. I said maybe we could butter him up with a girl.

"So now Frenchy took the guy to the Jade East Motel, right across the parkway, for a few drinks. Frenchy started talking about girls, and the guy was definitely interested. The next day, we got a really great-looking hooker from the Bronx. She was about a hundred and a half a night, which was very steep back then. She looked like Natalie Wood. She had black hair, a great figure, and beautiful big eyes. She didn't look like a hooker. She looked more like a student or a stewardess.

"That night, Frenchy brought the guard to meet his 'girl' at the Jade East. She immediately began to make a play for the guy. Frenchy made up an excuse that he had to go back to work, and the girl took the guard upstairs. We did not make a move on the key that night. We just wanted to see if it could work. I wanted to know if the guy was vulnerable. He was.

"The next weekend, Tommy and I picked her up again, and we took her to the Jade East. This time the plan was to see if Frenchy and the girl could get the guy away from his key. The Jade East had private steam rooms and whirlpools in the basement, and if we could get them all down there long enough to get the key, make a copy, and put it back, we were home. But first we wanted to do a dry run. Frenchy was supposed to leave the key to the room under the hall ashtray, and we'd know they were going downstairs when he parted the blinds in the room. It worked beautifully. They were in the steam room for an hour and a half—more than enough time to get a copy made.

"Later that night, Frenchy called. He had heard that between $400,000 and $700,000 in cash was coming into the airport the following Friday.

"No more dry runs. This was the time to do it. Again, that Friday, Tommy and I picked up the girl. They were all supposed to meet at the motel at around 5:30.

"It wasn't until about six o'clock when Frenchy and the guard got to the Jade East. By then, we're getting nervous. Everything was running late. We had found a locksmith nearby who could duplicate keys, except he closed at seven. The minute Frenchy and the guard arrived, we sent the girl over to rush them along. She hugged the two of them. Frenchy's sweating and rolling his eyes up in his head, because he knows we're late. The guard was just a slow and stubborn guy. Every time Frenchy had tried to move the guy along, he'd just stand there. He'd get slower. Now at least we had the girl goosing him along, but it still wasn't until 6:30 that they went to their room to get undressed for the steam room.

"The minute they were gone, I went right upstairs. I reached under the ashtray. The key was there. I opened the door, and right next to the guy's pants was his whole key ring. I grabbed the ring and ran downstairs. Jimmy had the car waiting, and we shot out of the motel to the locksmith's. He was on Rockaway Boulevard, near Jamaica Avenue. We went like hell, but when we got there, the guy was getting ready to close. We had to bang at his door and beg. Then we didn't know which of the keys was the one we wanted, so we ordered duplicates of all eighteen keys. The guy started to work, and when he was finished, he gave us only fifteen. I asked where the other three were, and he said he didn't have the blanks. Fifteen out of eighteen aren't bad odds, but in this job I didn't want any odds.

"We drove like mad back to the motel, and I went upstairs, put the keys down exactly where I had found them, closed the door, and put Frenchy's door key back under the ashtray. Tommy took half his clothes off and went walking around the steam room until Frenchy saw him. That was our signal that the room was clear.

"First thing Saturday morning, I met Frenchy near the cargo area. He took the fifteen keys to make sure we had the one that worked. He came back smiling. Not only did the key work, but he had seen the sacks. Frenchy said the best time over the weekend for the heist would be just before midnight. Lots of guys would be coming and going during the new shift, and the guard would be on his coffee break at the other end of the warehouse.

"We had about twelve hours to go. I kept the key in my hand all day long. I was so happy, I went out and bought myself the biggest suitcase I could find, so I could put the sacks of money inside. At 11:40 Saturday night, Tommy and I drove into the cargo parking area. We had a rented car with bum plates. We waited until the shift began to change. Frenchy said he would be waiting near the platform and that we should just walk in as though we were returning a suitcase to the office. The plan was that he wouldn't acknowledge that he knew me, but if there was any problem, he'd be there to straighten it out. He said chances were that no one would bother me, because there were always lots of people wandering in and out, picking up suitcases that had been lost or misdirected. I climbed up the platform ramp and walked into the office area, and I could see Frenchy hovering nearby. I could see the room and walked right up to the steel door. I'd had the key in my hand ever since I left the car. I slipped it in, turned it once, walked inside. The room was just like a big, dark closet. I had brought a pen-size flashlight because I didn't want to turn on any lights. The seven white canvas bags were right on the floor. I could see the red seals. I opened the suitcase and put the seven sacks inside, and I walked out the door. The suitcase was so heavy I could hardly walk, but Frenchy thought I was leaving empty, because I practically floated out of the joint.

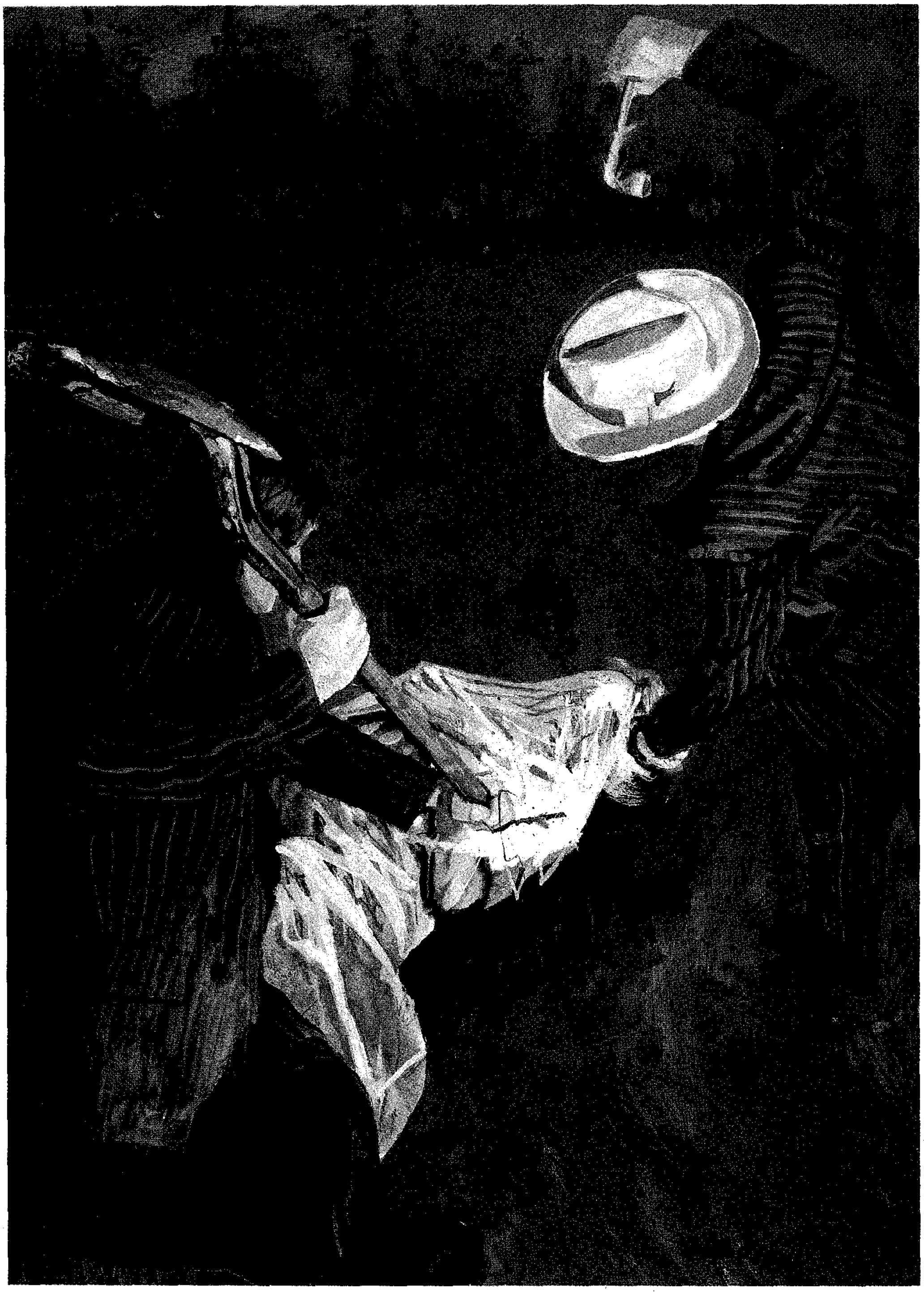
JUST A PART OF DOING BUSINESS

For most guys, the killings were routine. It didn't take anything for them to kill you. They liked it.

"FOR MOST OF THE GUYS, THE KILLINGS were just accepted," says Henry. "They were a part of every day. They were routine.

"It didn't take anything for these guys to kill you. They liked it. They would sit around drinking booze and talk about their favorite hits. They enjoyed talking about them. They liked to relive the moment while repeating how miserable the guy was. He was always the worst son of a bitch they knew. He was always a rat bastard, and most of the time it wasn't even business. Guys would get into arguments with each other, and before you knew it, one of them was dead.

"One night, we were having a party in a bar for Billy Batts. Billy had just gotten out of prison after six years. We



ALL IN A NIGHT'S WORK

Billy Batts Was Banging on The Inside of The Trunk. We Were on Our Way to Bury Him And He Wasn't Even Dead.

usually gave a guy a party when he got out. Food. Booze. Hookers. Billy was a made guy. He was with Johnny Gotti* from near Fulton Street, and he was hooked up with the Gambinos. We're all bombed. Billy turned around and he saw Tommy DeSimone, who he knew from before he went away. Tommy was only about twenty at the time, so the last time Billy saw him, Tommy was just a kid. Billy started to kid around. He asked Tommy if he still shined shoes. It was just a side remark, but you couldn't kid around with Tommy. He was wired very tight. One of Tommy's brothers had ratted people out years ago, and he was always living that down. He always had to show he was tougher than anyone around. He always had to be special. He was the only guy in the crew that used to drink Crown Royal. It was a Canadian whiskey that wasn't imported back when he was a kid. Tommy had it smuggled in. He was the kind of guy who was being so tough he managed to find a bootleg hooch to drink, 30 years after Prohibition.

"I looked over at Tommy, and I could see he was fuming at the way Billy was talking. Tommy was going nuts, but he couldn't do or say anything. Billy was a made man. If Tommy so much as took a slap at Billy, Tommy was dead. Still, I knew he was pissed. We kept drinking and laughing, and just when I thought maybe it was all forgotten, Tommy leaned over to Jimmy and me and said, 'I'm gonna kill that f---.' I joked back with him, but I saw he was serious.

"A couple of weeks later, Billy was drinking at the Suite [a Queens Boulevard nightclub Henry owned]. It was late. I was praying he'd go home, when Tommy walked in. It didn't take long. Tommy immediately sent his girlfriend home, and he gave me and Jimmy a look. Right away, Jimmy started getting real cozy with Billy Batts. He started buying Billy drinks. I could see he was setting Billy up for Tommy.

" 'Keep him here, I'm going for a bag,' Tommy whispered to me, and I knew he was going to kill Billy right in my own joint. He was going for a body bag—a plastic mattress cover—so Billy wouldn't bleed all over the place. Tommy was back with

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**The man police believe ordered the murder of Paul Castellano.*

the body bag and a .38 in twenty minutes. I was getting sick.

"By now, Jimmy has Billy Batts in the corner of the bar near the wall. They were drinking, and Jimmy was telling him stories. Billy was having a great time. As it got late, almost everybody went home. The bartender left. Jimmy had his arm hanging real loose around Billy's shoulder when Tommy came over. Billy didn't even look up. Why should he? He was with friends. Fellow wiseguys. He had no idea Tommy was going to kill him.

"I was on the side of the bar when Tommy took the .38 out of his pocket. The second Billy saw what was happening, Jimmy tightened his arm around Billy's neck. 'Shine these f---in' shoes,' Tommy yells, and smashes the gun right into the side of Billy's head. Billy's eyes opened wide. Tommy smashed him again. Jimmy kept his grip. The blood began to come out of Billy's head. It looked black. I locked the front door, and when I turned back, I saw that Billy's body was spread out on the floor. His head was a bloody mess. Tommy had opened the mattress cover. Jimmy told me to bring the car around back.

"We had a problem. Billy Batts was untouchable. There has to be an okay before a made man can be killed. If the Gambino people ever found out that Tommy killed Billy, we were all dead. There was no place we could go. They could even have demanded that Paulie Vario whack us himself. Tommy had done the worst possible thing he could have done, and we all knew it. Billy's body had to disappear. We couldn't leave it on the street. There would have been a war. With no body around, the Gotti crew would never know for sure.

"Jimmy said we had to bury the body where it couldn't be found. He had a friend upstate with a dog kennel, where nobody would ever look. We put Billy in the trunk of the car, and we drove by Tommy's house to pick up a shovel. His mother was already up and made us come in for coffee. We have to have breakfast—with a body parked outside.

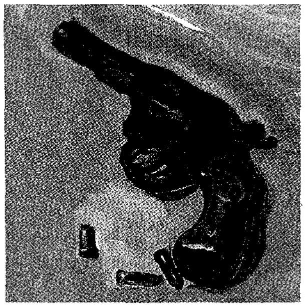
"Finally, we left Tommy's and got on the Taconic. We'd been driving about half an hour when I heard a funny noise. I'm in the back, half asleep, with the shovel. Tommy was driving. Jimmy was asleep. I heard the noise again. It was like a thump. Jimmy woke up. The banging began again. It dawned on all of us at once. Billy Batts was alive. He was banging on the trunk. We were on our way to bury him and he wasn't even dead.

"Now Tommy really got mad. He slammed on the brakes. He leaned over the seat and grabbed the shovel. Nobody said a word. We got out of the car and waited until there were no more headlights coming up behind us. Then Tommy opened the trunk. The second it sprang open, Tommy smashed the sack with the shovel. Jimmy grabbed a tire iron, and he started banging away at the sack. It took only a few seconds, and we got back in the car. When we got to the spot where we were going to bury Billy, the ground was so frozen we had to dig for an hour to get him down deep enough. Then we covered him with lime and drove back to New York.

"But even then, Billy was like a curse. About three months after we planted the guy, Jimmy came up to me at the Suite and said Tommy and I would have to dig up the body and bury it somewhere else. The guy who owned the kennel had just sold his property to a housing developer. He had been bragging to Jimmy about how much money he was going to make, but all Jimmy knew was that workmen might find the body. That night, Tommy and I took my brand-new yellow Pontiac Catalina convertible and we dug Billy up. It was awful. We had put lime on the body to help it decompose, but it was only half gone. The smell was so bad I started to throw up. All the time Tommy and I worked, I was throwing up. We put the body in the trunk and took it to a junkyard we used in Jersey. Enough time had passed so nobody was going to think it was Billy.

"I stayed sick for a week. I couldn't get away from the smell. Everything smelled like the body. I couldn't stop smelling it. I threw away the clothes, even the shoes I wore that night, thinking they were the problem. I couldn't get the smell out of the trunk of my car. I ripped out all the upholstery and threw it away. I gave the car a real scrubbing. I tossed a bottle of Karen's perfume inside and closed the lid. But I couldn't get rid of the smell. I finally had to junk the car. Jimmy and Tommy thought I was nuts. Tommy said if he could have smelled it, he would have kept the car, just to remind him about how he took care of that miserable bastard Billy Batts."

(In 1972, Henry was convicted of extortion; two years later, he started serving a ten-year sentence at the Lewisburg federal penitentiary in central Pennsylvania.)



PRISON

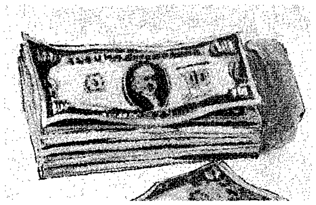
Scotch Cost $30 a Pint. The Hacks Would Bring It in to Us in Their Lunch Pails.

'RIGHT FROM THE BEGINNING, YOU could see that life in the can was different for wiseguys," says Henry. "Everybody else was doing real time, all mixed together, living like pigs. Wiseguys lived alone. They kept to themselves and paid the biggest and meanest black lifers a few bucks a week to keep everybody cool. The crew owned the joint, or they owned a lot of the guys who ran the joint. And even the hacks who wouldn't take money would never snitch on the guys who did.

"After two months of orientation, I joined Paulie Vario, Johnny Dio, and Joe Pine, who was a boss from New York, in their honor dorm. A $50 connection got me in there as soon as Angelo Mele was released. Fifty dollars could get you any assignment in the joint. The dorm was a separate, three-story building outside the wall and looked more like a Holiday Inn than a prison. There were four guys to a room, and we had comfortable beds and private baths. There were two dozen rooms on each floor, and all of them had mob guys living in them. It was like a wiseguy convention.

"It was wild. There was wine and booze, and it was kept in bath-oil or after-shave jars. The hacks in the honor dorm were almost all on the take, and even though it was against the rules, we used to cook in our rooms. Looking back, I don't think Paulie went to the general mess five times in the two and a half years he was there. We had a stove and pots and pans and silverware stacked in the bathroom. We had glasses and an ice-water cooler, where we kept the fresh meats and cheeses. When there was an inspection, we stored the stuff in the false ceiling, and once in a while, if it was confiscated, we'd just go to the kitchen and get new stuff.

"We had the best food smuggled into our dorm from the kitchen. Steaks, veal



When I was supposed to be at a Jaycee lecture, I was gambling and partying in Atlantic City.

cutlets, shrimp, red snapper. Whatever the hacks could buy, we ate. It cost me $200, $300 a week. Guys like Paulie spent $500 to $1,000 a week. Scotch cost $30 a pint. The hacks used to bring it in in their lunch pails.

“Our days were spent on work details, going to rehabilitation programs and school, assembling for meals, and recreation. Almost everybody had a job, since it got you time off and it counted a lot with the parole board. Dinner was the big thing of the day. We’d sit around and drink, play cards, and brag, just like outside. We put on a big pot with water for the macaroni. We always had a pasta course first and then meat or fish. Paulie always did the prep work. He had a system for doing the garlic. He used a razor, and he sliced it so fine that it used to liquefy in the pan with a little oil. Vinnie Aloi was in charge of making the tomato sauce. I felt he put in too many onions, but it was a good sauce anyway. Johnny Dio liked to do the meat. We didn’t have a grill, so Johnny did everything in pans. When he panfried steak, you’d think the joint was on fire, but still the hacks never bothered us.

“At the beginning, Paulie took me around and introduced me to everyone. Within three months, I started booking in jail. Hugh Addonizio, the former mayor of Newark, was one of my best customers. He was a sweetheart of a guy but a degenerate gambler. On Saturday, he used to bet two packs of cigarettes a game, and he’d bet twenty games. If there were 21 games, he bet 21. He bet college football on Saturday and the pros on Sunday.

“After a while, I was booking for lots of guys and guards from the prison. I had Karen outside, running around and straightening up for me. She was making the payouts or collecting. Guys would bet or buy things from me on the inside and have their wives or pals pay up on the outside. It was safer than keeping too much cash in the joint. If the cons didn’t take it, the guards would. Since everybody knew who she was and who she was with, she had no problem making the collections. I was making a few dollars. It passed the time. It helped me to keep the guards happy.”

(After two and a half years, Henry got assigned to the prison farm, where he continued his bookmaking and supplemented his income by selling pills and marijuana that Karen and others smuggled in to him. Within a year, he was transferred fifteen miles down the road to the minimum-security Allenwood correctional facility.)

“ALLENWOOD WAS A DIFFERENT world,” says Henry. “It was like moving into a motel. There were five large dormitories, with about a hundred guys in each, and everyone had his own little private cubicle. The administration building, the dining room, and the visiting rooms were at the foot of the hill, and except for roll call twice a day—once when we got up for breakfast, at seven o’clock, and another time about 4:30 in the afternoon—everything was on the honor system.

“The place was filled with a nice class of people. Guys ran their businesses from the dorms. We had phone rooms next to the television rooms in each dorm, and you’d see guys spend all day and night doing deals. We had four stock swindlers whose wives would show up for visits just about every day. Allenwood had unlimited visits, and some of these guys stayed in the visiting rooms from nine in the morning until nine at night. The stockbrokers’ wives used to arrive in limousines with maids who would cook a whole fillet of beef right there in the kitchen. On weekends, people showed up with their kids and nannies, and there was even a day-care center in the prison, where kids could play and rest.

“There were about 40 Jewish guys in the joint when I arrived. They had just gotten the right from the Bureau of Prisons in Washington to have a separate, kosher kitchen. I immediately volunteered to work in the kosher kitchen. I wanted to establish right away that I was a religious person, so that I could get religious furloughs that would entitle me to seven days at home every three months.

“I soon figured out how to get home even more often. I got Karen to contact a rabbi we knew who wrote letters to the Allenwood authorities asking that I be permitted to leave the facility for three-day religious-instruction weekends once a month. Prison officials were always terrified of requests from the clergy.

“Once I got my religious-instruction weekends approved, there was a local rabbi who arranged everything. He was slick. There were about a dozen guys at Allenwood who were in his program, and he actually took them to a local motel meeting room where they received religious instruction and relaxed. I got Jimmy included on the Jewish religious weekends. I hadn’t seen too much of Jimmy Burke after he got to Allenwood, because he had been assigned to one of the other dormitories and he was on the grounds-keeping crew. But I did get him in on the religious weekends, and come Friday, when we started to take off for Atlantic City, it was like old times.

“I also joined a Junior Chamber of Commerce, because they took us out on five-day rehabilitation furloughs every month. And they had ‘Toastmaster Weekends’ one Sunday a month, where we’d be signed up to a local motel and listen to lectures about starting out in business again. Most of these Jaycees were well-meaning and legit, but a few of them weren’t, and it didn’t take me long to find out who was willing to take a hundred dollars a day to look the other way. One of them used to pick me up in a 98 Olds early Friday afternoon, and we’d drive like hell to Atlantic City, where I’d meet Karen and some of the crew and spend the weekend gambling and partying. The guy took a grand for the weekend, and I had to pick up the tab for his room and meals. Pretty soon, I was signed up for everything. One month, I managed to string together so many furloughs, days off, and religious holidays that the joint wound up owing me a day.”

On July 12, 1978, Henry Hill was granted an early parole for being a model prisoner. According to the report of the Bureau of Prisons, he had been the ideal inmate. He had availed himself of the prison’s self-improvement and educational programs. He had maintained a clear-conduct record throughout his entire incarceration. He had strong family ties, and upon release, he had been guaranteed a $225-a-week job as an office manager for a Long Island company near his home.

Of course, the prison officials had no way of knowing how expertly Henry had manipulated and misused their system. Nor did they know that his new job was essentially a no-show affair that had been arranged for him by Paul Vario. To the Bureau of Prisons, Henry Hill’s file read like a testimonial for the modern penological approach to rehabilitation. When he signed out of Allenwood for the last time, the Bureau of Prisons noted that his prognosis was good and that it was very unlikely he would ever return to prison again.

Continued next week.

WHY FRED'S FURS FLY

WARMING UP THE WORKING WOMEN

BY PATRICIA MORRISROE

It's a cold winter's day at Robert Redford's resort in Sundance, Utah. A film crew is having breakfast on a snow-covered slope, waiting to shoot the opening scene. "I love the smell of napalm in the morning," says the director, sniffing an Egg McMuffin. He runs his fingers through his hair. "Remember," he says, "I want excitement. I want macho. I want . . . *Apocalypse Now.* Okay, gang, let's boogie!"

His assistant picks up a bullhorn. "Okay, gang," the assistant shouts, "let's begin." For the next several seconds, all eyes are fixed on the top of the mountain.

Suddenly, a man comes flying down the slope on skis. He's wearing a coyote jacket and aviator sunglasses, and he's being chased by five beautiful women in fur coats. It looks like the opening of a James Bond movie—until the man does a parallel stop in front of the camera. Whipping off his sunglasses, he stares into the lens. "Come," he says, in a monotone voice, "to my January fur event."

"Nice," says the director. "But next time, think forceful. Think gutsy. Think John Wayne."

"Okay," the man says as he's towed up the mountain by a snowmobile.

"I'm impressed," the director says. "This guy's a pro."

He should be a pro—he's Fred the Furrier, the star of over 50 TV commercials, the man who has told millions of women to "come in out of the cold." In the past few years, Fred has popped up on a glacier in Canada, at a skating rink in Prospect Park, and on the steps of the Plaza. He's conducted an all-female orchestra ("The Joy of Fur in B Flat"), and posed with Fred the Furrier look-alikes at the Opéra in Paris. With his curly silver hair and designer glasses, he has become a local celebrity, more recognizable than Sy or Marcy Syms. Fred says that wherever he goes, "even in Casablanca," people ask for his autograph.

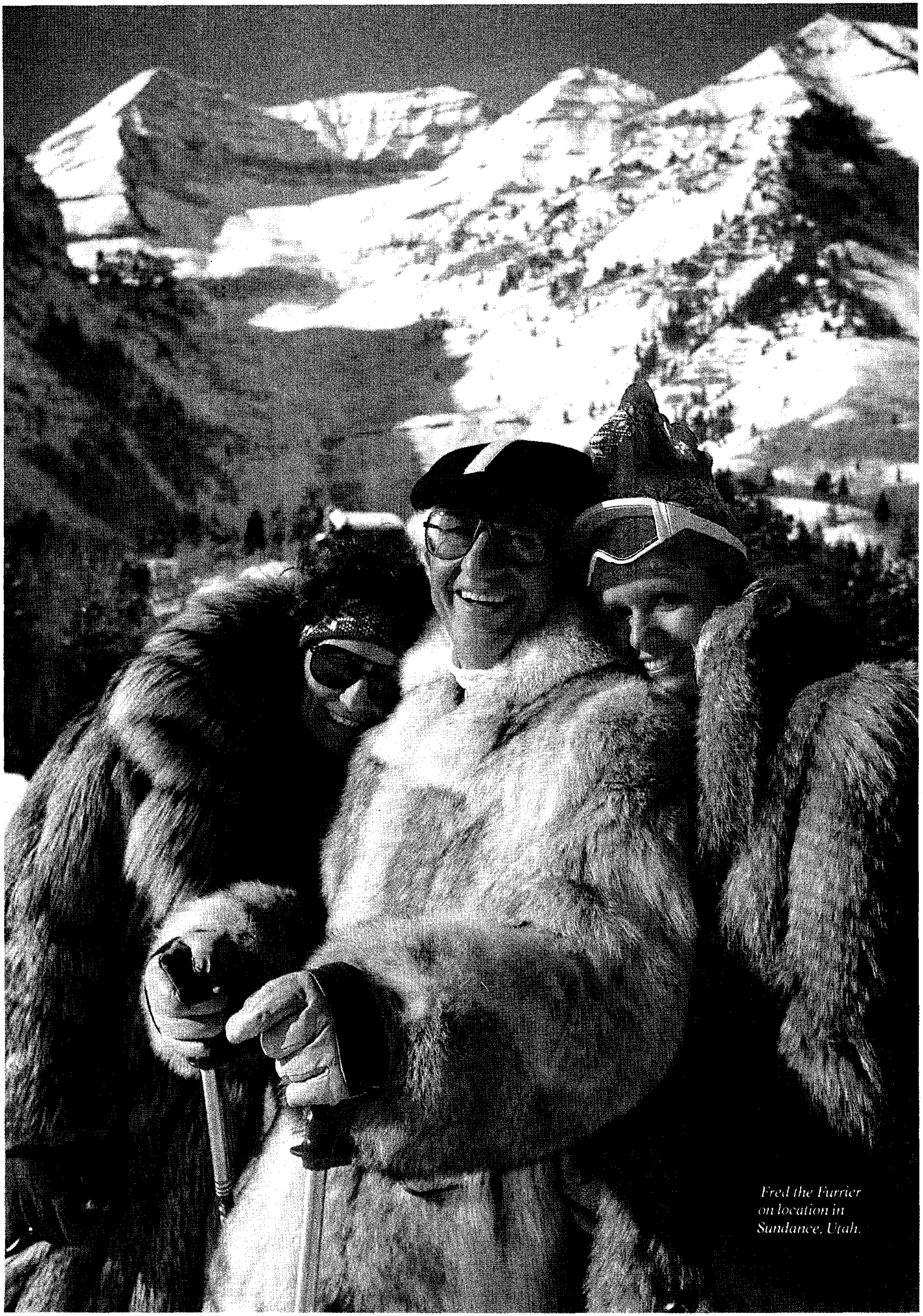
"Fred is America's first media furrier," says Martin Shaw, president of Shaw & Platt, the agency that handles the ad campaign. "He's got such an instinct for marketing and such a wide recognition factor that he could do anything. Except for the fact that he's a furrier, Fred could be mayor of New York."

"Okay, bring on the broads in the furs," the director shouts. "And where's the stunt Fred?" The stunt Fred, who's wearing a matted silver wig, is a world-record holder in acrobatic skiing. He's handsome and deeply tanned. "So he looks more like Robert Redford," Shaw says. "What can you do?" After lunch, the stunt Fred is scheduled to do a somersault on skis. Right now, the real Fred has more lines to deliver. "Marilyn," he says, "come to my Sale Between the Years."

"Who's Marilyn?" asks a local skier.

Marilyn is Fred's best customer. She's a working woman who wants a fur but doesn't know where to go. She's intimidated by Bergdorf's and Bendel's and doesn't have connections with the wholesalers on Seventh Avenue. She also doesn't have a lot of money to spend—maybe $2,500, at most. Fred knows her limitations, and he's designed his Fur Vault stores especially for her. In return, Marilyn (or Alice, Nancy, Laura, Julie, etc.) has turned Fred's business into one of the most successful fur-apparel companies in the U.S.

Fred the Furrier's full name is Fred Schwartz, and he's president and chairman of the Fur Vault, Inc. The business grossed $50 million in 1985 (earnings



Fred the Furrier on location in Sundance, Utah.

Black Star

PHOTOGRAPH BY TIM KELLY

THE GREY FOX: *"The guy's a robber baron," says one wholesaler. "He uses male minks....He caters to the 'working woman.' But let's face it, how many working women can afford a really nice fur coat?"*

were $3.4 million), and sales are expected to double this year. Since the company went public in 1984, Schwartz has opened retail stores in Manhattan, Paramus, Westbury, and Stamford. Last April, Schwartz left Alexander's, where he had operated the fur department since 1975, and moved to Bloomingdale's. The company now supplies the furs for seven Bloomingdale's stores, including the one on 59th Street. (The furs are marketed under the trade name Northern Lights.)

This year, Schwartz is opening a Fur Vault in Atlanta, to be followed by stores in eleven other cities. He also plans to expand his merchandise to include accessories, leather goods, and maybe even a line of skin-care products.

Fur Vault, Inc., wholesales lower-priced furs under the brand name Mademoiselle and produces a line of sportswear called Andrew Marc. It also runs the Meadowlands Fur & Coat Company in Secaucus, New Jersey, a bargain outlet for furs.

Part of the reason Schwartz has been so successful is his ability to target the "new" fur buyer. More women are buying furs than ever before, and the average age is dropping every year. Five years ago, the average age was 30; now it's 25. And more women are paying for their coats, instead of expecting husbands to do it. Allen Soifer, president of Harfred Furs, a division of Fur Vault, Inc., remembers when he was selling furs at S. Klein in the late sixties. "Women would bring their husbands, sisters, aunts, uncles, cousins," he says. "It was like buying the family's first automobile."

"It used to be that a mink was a reward for being married to the same man for 25 years," says fur designer Viola Sylbert, who's writing a book on the industry. "It sat in a closet for an anniversary, or if the woman wanted a good table at a restaurant. Today, fur is just a fashionable addition to a wardrobe, not the purchase of a lifetime."

As a result, old-fashioned furriers, who built their business on conservative styles, are becoming a dying breed. "Many of them treated fur like a precious item," Sylbert explains, "and they were afraid to tamper with the styles. But today, women don't want to look like they're wearing something Eleanor Roosevelt wore in newsreels."

Some furriers haven't been able to adapt to changing tastes. In addition, they're faced with escalating rents in the fur district, on Seventh Avenue, and the high cost of American union labor. In recent years, more and more coats have been manufactured in the Far East. Though the quality has been considered vastly inferior to that of American-made coats, experts say the imports are getting better. "U.S. craftsmen are the best in the world," says Sylbert. "But these days, many people don't want a masterpiece. They just want a fur."

So they go to Fred the Furrier, where they can get a full-length mink for $1,995. It's probably manufactured in Hong Kong or Korea and certainly not made from female skins, which are lighter, warmer, and more expensive. But a lot of customers don't care. The coats are inexpensive and stylish, and if customers hate them in three years, they can always get another.

Schwartz's high-volume approach hasn't made him too popular with many of the older furriers. "The guy's a robber baron," says one wholesaler. "He uses male minks, splits the skins, and puts leather in between so they look like female coats. Then he calls it narrow stripping, and the people who don't know any better think it's female. He caters to the 'working woman.' But let's face it, how many working women can afford a really nice fur coat?"

"Everybody in the business has been set back on their heels by Fred the Furrier," says Sylbert. "There's a lot of jealousy and hard feelings. Part of the reason is that he had the nerve to take fur out of the superluxury class and make it a democratic item."

"Fred," says Martin Shaw, "is the *people's* furrier."

'IT'S VERY CONTEMPORARY," ALLEN Soifer is saying about the Fur Vault's new corporate headquarters, on West 31st Street. It has been designed by Arquitectonica, the Miami-based architectural firm, and it looks like the set for a music video. It's all hot pinks and purples; offices are separated by walls of glass and triangular pieces of plywood.

In the center, hundreds of fur coats are waiting for inspection in a temperature-controlled, glassed-in room. Hanging near the door are what people at the Fur Vault call the "Freddies"—jackets that are advertised as "half fur, half you." "And this," Soifer explains, "is the 'Freddy bear.'" It's pitched as the "first teddy with a genuine mink coat and diamond belly button."

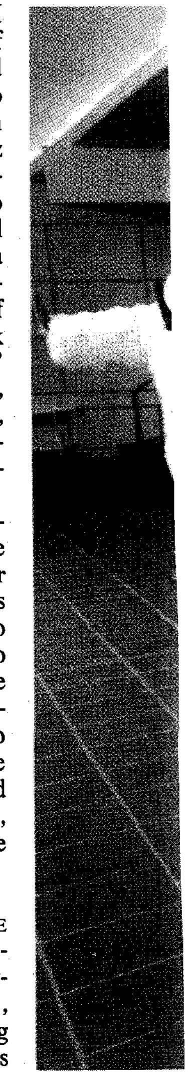
Down the hall, Schwartz is sitting in a huge office, his first with a window. He looks exactly as he does on TV, but as soon as he starts to talk, the Fred the Furrier image disappears. He's articulate and shy. He doesn't seem like the kind of man who'd invent the Freddy bear; he doesn't even seem like the kind who'd wear a Freddy coyote jacket.

And except in his commercials, he usually doesn't. "Fred the Furrier is a product," he explains. "He's a pure seller, a communicator." Fred Schwartz is a family man who summers on Cape Cod, collects primitive art, and travels extensively. Within the past year, he's been to the Soviet Union, on a safari in Kenya, and to Colorado on an Outward Bound program organized by Arthur Levitt, chairman of the American Stock Exchange. Next, Schwartz plans to trek through Nepal.

Though he's reluctant to talk about it, he's involved in dozens of charities and political organizations. "I think we take a lot out of our society," he says, "and we have an obligation to assure its sustenance." In recent years, Schwartz brought a family of Vietnamese boat people into his home for several months, and went on a fact-finding tour of Lebanon at the height of the war. "We had to duck from the snipers' bullets," he says. In March, Schwartz will be honored, along with Senator Al D'Amato, for his efforts on behalf of Soviet Jewry.

Schwartz, who is 54, handles the retail end of the business, while his older brother, Harold, supervises the wholesale division. To compare the two men is to understand the difference between the old fur industry and the new. It's also possible to get a glimpse of the future; Harold Schwartz's 27-year-old son, Andrew Marc, works in the business, too.

THE WHOLESALE division is located on Seventh Avenue, in a building that houses dozens of other furriers. The elevators are jammed



with men carrying pelts over their shoulders; many of the men are wearing fur hats and pinkie rings. In the Mademoiselle reception area, a teenage girl and her mother are arguing heatedly. "Ma!" the girl whines. "You *said* I could get a fox."

"You're only sixteen," the mother says. "You're getting a rabbit."

"Okay, who wants to see me?" Harold Schwartz says, swinging open a door. "How much time did my brother give you? Well, I'll give you even less."

He heads into his office, which is wallpapered in striped fur. "It's fine that my brother's the public figure," he says. "I never wanted that. I'm from the school where you keep everything private. Frankly, I had my doubts about taking the business public. Now my friends know how much I make. The fur business . . . it's highly confidential.

"In fact, I don't even know why I'm talking to you," he says. "I don't like the press. I've never been quoted properly." He looks at his watch. "Okay, that's it. No more time for you."

In another room, Andrew Marc Schwartz is balancing his checkbook. Behind him is a *Vogue* layout of one of his leather-and-fur jackets. "Like, who are you?" he asks. "You're telling me I made this appointment? Last week? Well, sit down, but I'm busy."

Andrew Marc Schwartz is the Sylvester Stallone of the fur business. He's good-looking, brash, and, as he puts it, "I've got big self-esteem." His line, the Andrew Marc Collection, is considered the shining star of the wholesale division; its volume quadrupled in 1985. It's sold to such upscale stores as Neiman Marcus, Bonwit Teller, and I. Magnin, as well as to the Fur Vault. He works with his 25-year-old wife, Suzanne, who is vice-president of merchandising. "She's got natural good taste," he says, putting down his checkbook. "Some people—they're just born with it.

"I really wanted a high-fashion, ready-to-wear feeling," Andrew explains. "But when I started with the concept, Fred and my father were real down on it. I'd worked as Fred's assistant for a while. The guy's brilliant, but we had problems. I got stuck selling furs at Alexander's, and that was real depressing. That's why, with the Andrew Marc Collection, I was aiming at a different customer. I didn't want to deal with someone who, if they bought a fur, couldn't afford to eat.

"Now I'm successful, and everybody loves me," he says. "But I really don't like the fur business. It's filled with men who only think about tomorrow—not next year. Basically, they're old-time Jews who were in Germany, and they went through the Depression thing. Me, I'm like MTV and rock 'n' roll."

Fred and Harold Schwartz are fourth-generation furriers; their father worked as a finisher. "He'd press the linings of the coats and do the final details," Fred Schwartz explains. Today, he keeps his father's iron on his desk. "It was so heavy," he says, "and my father was a little man."

The Schwartz family lived in a seven-room railroad flat in the Tremont section of the Bronx. "It was the typical story," Fred says. "We slept on the fire escape in hot weather. We didn't have a phone, so if people wanted to get us, they'd ring the man in the candy store. Then he'd come down the street and call up to our window." Like many children

©Sygma

VAULTING AMBITION: *Schwartz's high-volume approach hasn't made him too popular with many of the older furriers.*

PHOTOGRAPHED BY DANA FINEMAN

THE APPEAL: *"As women competed in a game written by men, the rules were very male-oriented," Schwartz says. "Women developed a subliminal need to be feminine. And fur uniquely affirms femininity."*

of the Depression, Schwartz was always looking for ways to earn extra money. At thirteen, he got the idea of selling balloons at the Macy's Thanksgiving Day Parade.

"I bought them for 3 cents and sold them for 25 cents," he says.

After high school, Schwartz went to City College, where he majored in social science. Though he wasn't sure what he wanted to do, he knows it didn't involve fur. He took the foreign-service exam, but failed it, he says, by one point. He thought about becoming an industrial psychologist but didn't have money for an advanced degree. Then he decided to try an executive-training program. He applied to 60 different companies and didn't get a job at any of them. "I don't know what happened," he says. "Jobs were almost nonexistent, and maybe my being Jewish didn't help."

At the time, Schwartz was married (to the girl across the street) and needed money. Harold Schwartz, who was five years older, was already working in the fur district. "He said, 'Look, nobody else will give you a job, so you might as well work for me,' " Schwartz says. "I wasn't totally happy with the idea. I'd always thought my talent was more toward marketing and less toward the give and take of trading."

"It's too bad Fred became a furrier," says a close friend. "With his talent and intelligence, he could have done almost anything."

Schwartz and his brother worked in a tiny, seven-by-nine-foot office. At first, they bought furs from manufacturers and sold them to retail stores. Mostly, they specialized in "scarves"—wraparound fur pieces that feature the animal's head. "We sold a lot of kolinsky," says Harold Schwartz. "You don't know kolinsky? It's Russian weasel. And we sold a little mink, a little squirrel. From scarves, we went to stoles and capes. Frankly, I never wanted to go into coats. But the consumer said, 'Enough stoles.' "

THOUGH FRED SCHWARTZ wasn't particularly pleased with the work, he decided to put his marketing skills into action. "I came up with an idea called 'Orchids and Mink,' " he says. "Along with the fur, we provided a simulated flower box that a man could give to the lady as a gift. Inside, there was a special card that he could mail to us, and we'd have an orchid corsage sent to the woman. That was in 1958, and it revolutionized the industry."

Next, Schwartz licensed Pat Boone's name in order to sell detachable raccoon collars. "He was the rage of America," Schwartz explains, "and those collars were in stores all over the country. So we had 'Orchids and Mink' and the 'Pat Boone Raccoon.' "

But the most popular item of all was Schwartz's "hare muff." "I got an idea for making fur earmuffs out of rabbit hair," he says. "Believe it or not, this wasn't a known product at the time. We got them into J. C. Penney, and then I did the most unbelievable thing. We succeeded in selling them to A&P. How we were able to convince food stores to carry earmuffs that shed all over the place, I'll never know."

In 1967, the Schwartz brothers expanded into the retail business, leasing the fur department at S. Klein. "We didn't know anything about retailing," says Schwartz, "but we opened in thirteen stores in one night." After Klein's went out of business, they moved into Alexander's, in 1975. From the start, Schwartz was faced with a marketing problem: how to sell a luxury item in a store that wasn't known for its luxury image. In 1977, he met Martin Shaw, who was then a senior creative executive at Altman, Stoller & Weiss. "The women who traditionally bought furs were mostly rich or upper-middle-class," Shaw says. "And they wanted to deal one-on-one with their furrier. So we had to figure out who was going to come to the third floor at Alexander's.

"So we decided to take fur off its high horse," he says. "He was Fred, and his customers were Marcia, Lucy, Juanita, Emily." A year later, when Shaw was at Case & McGrath, Schwartz asked him to handle the account on a free-lance basis. "I said, 'I'll do it—but only if you pay me in fur coats,' " Shaw says.

"At first, we tried to find a spokesperson," Schwartz says. "Somebody with credibility, like Bess Myerson. But we had only $1,500 to produce the commercial. One day, Martin called me up and said, 'We think you should become your own spokesperson.' I was silent. I had never thought of doing that. But he persisted. 'Look,' he said. 'You're credible. You're a furrier.'

"So Martin prepared the script, and the day of the commercial, we went out to lunch. He said, 'Have one drink, not two.' We went to the studio, and I stood in front of the camera. I was relatively cool, and he handed me the script. It was something like, 'Come on in, Judy, and when you do, just ask for me—Fred Schwartz.'

"I looked at the last line," he says, "and I told him, 'I can't say Fred Schwartz.' And Martin said, 'What do you mean, you can't say Fred Schwartz? That's your name.' He was getting panicky, and almost out of desperation I said, 'What about Fred the Furrier?' " The name caught on, and soon "Fred the Furrier" commercials were appearing during the nightly news shows. The early ones look like home movies—Schwartz is stiff and uncomfortable. Actually, the next ones look like home movies, too, except that in these, Schwartz is joined by his customers. The customers are real people, and they look real. They smile too widely at the camera, and the effect is an odd form of cinéma-vérité.

"I figured the best testimonial we could have is to let our customers go on TV," Schwartz continues. "So we invited them to participate, and the response was overwhelming. We had to restrict the number to 125, and we had about 600. There were women who took off from work, schoolteachers who took absences.

"But it was nerve-racking in the beginning. Shooting a commercial is a slow, erratic process. How was I going to lock 125 women in a room for thirteen hours? Then I had an idea. I ran out and bought 30 wardrobe mirrors and put them all around the walls of the studio. Then we bought two Polaroid cameras, and we kept on shooting pictures of them in their furs. I figured that the women who were interested in seeing themselves on television would be interested in seeing themselves all the time. And it worked. When they weren't looking at the pictures, they were looking into the mirrors."

AT ALEXANDER'S, SCHWARTZ developed a marketing philosophy that was new to the fur business. While most furriers bought new merchandise about once a year, he did it five times. "We turned it over fast because we marked it down very aggressively," he says. "As a result, the consumer is always assured of seeing two types of merchandise: current furs and sale items.

"We try to sell our fur for as little as we can, not as much as we can," Schwartz says. "We can do that because we have worldwide facilities, where we can obtain merchandise very quickly. Because we create our own designs, there's no delay in manufacturing."

THE FINAL TOUCHES: *Now that Fred's furs are manufactured in Canada and the Far East, his furriers make only simple alterations.*

Schwartz structures his business on three major sales: in early fall, for the woman who wants to see the new collection; during Christmas, for the woman who wants to keep warm; and in early January, for the woman who wants a bargain. The remaining merchandise is sold during the annual 21-hour End Sale in April, at the Seventh Regiment Armory. Many items are marked down 75 percent, and, according to Schwartz, "opera singers and Broadway stars line up on Park Avenue to wait for the sale. Last year, we sold a $10,000 Golden Islands fox coat for $2,500."

Though the anti-fur movement has become more active in recent years, it hasn't had an effect on sales. In front of the Fur Vault on Fifth Avenue, picketers gather every Saturday, carrying signs with Schwartz's picture and the message THE MURDER MAN SELLS DEAD REMAINS OF TORTURED ANIMALS. Hundreds of women walk into the Fur Vault anyway.

Schwartz believes the current fur fever has a lot to do with the women's movement. "As women became more educated," Schwartz says, "they tended to marry later, have smaller families, and derive much of their personal satisfaction from their work. They also tended to live in urban environments and dress up more. Fur became a beneficiary of that changed lifestyle.

"As women competed in a game written by men, the rules were very male-oriented," he says. "Women developed a subliminal psychological need to be feminine. And fur uniquely affirms femininity. When you go into a business meeting wearing a fur coat, it does two things: It says you're different from the men in the room, and it affirms status.

"My favorite story is about a woman who came into one of our stores and couldn't decide what she wanted," Schwartz says. "Finally, she said to me, 'Look, I'm 32 years old and a vice-president of Citicorp. I *need* a fur.' "

And what about his image problem—the fact that a lot of women don't want to buy a coat from a man named Fred the Furrier? As one fashion executive put it, " I want to feel like an individual; I don't want to worry that if I'm standing in line in the Baronet, I'm going to run into dozens of Mindys, Cindys, and Candys in my fur."

"Frankly," says Andrew Marc Schwartz, "my own mother wouldn't go into the Fur Vault. By the way, you're not going to get me in trouble with my family, are you?"

Fred Schwartz is aware that some women turn up their noses at his store, and he doesn't care. "Maybe 10 percent of the buying public will go to Bergdorf Goodman," he explains. "But those are the same people who'll only buy a Rolls-Royce. And we don't pretend to be Rolls-Royce."

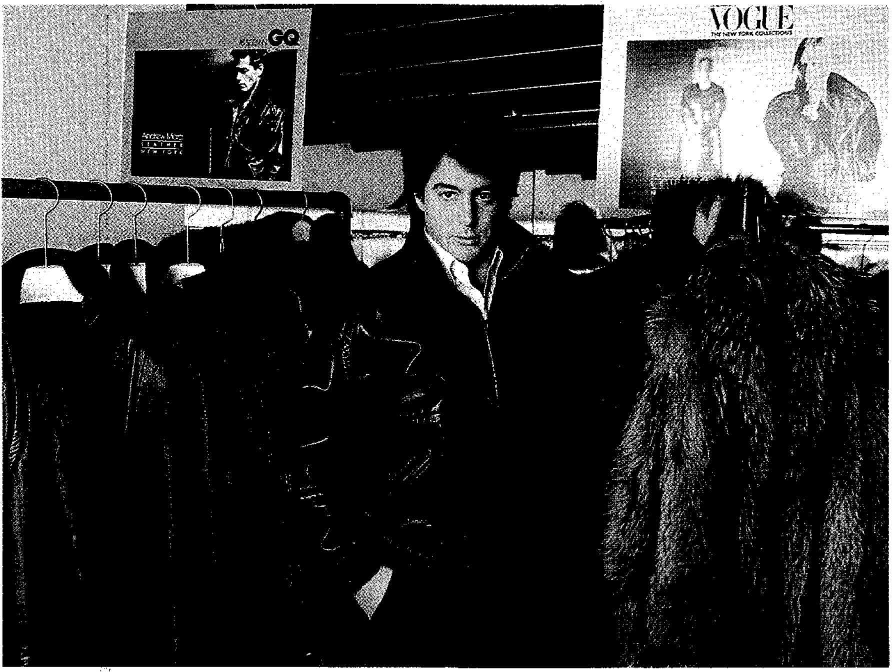
IT'S TWO WEEKS BEFORE CHRISTMAS at the Fur Vault in Paramus. Located on Route 17, next to an Exxon station, it has been called the "fur store of the future" by *Fur World* magazine. It, too, was designed by Arquitectonica, as was the Fur Vault in Stamford. Inside, "greeters" take coats and assign customers to salespeople, who escort them into an atrium. Here, customers can have a free glass of wine before going into the fur shops.

The atrium is a winter Disney World of icicles and flowing fountains; it's the kind of place where you expect Dorothy Hamill to skate by in a mink. In the center, behind a window, are Fred's "furriers." In the old days, fur workers constructed coats from the actual skins. But now that the furs are manufactured in Canada and the Far East, these furriers do only simple alterations. There's something strange and lifeless about this display; it's reminiscent of a Cro-Magnon exhibit at a natural-history museum.

Opposite the furriers is a reproduction of *Winged Victory* made to look like an ice sculpture. "The Fur Vault is a rather unique environment," says Amanda Henry, director of special promotions

CLEVER MARKETING: *Fred carries eighteen types of furs, including "Creme de Mink," "Joie de Beavre," and "Mesa Coyote." "Believe me," says Viola Sylbert, "there's no such thing as mesa coyote."*

(she has since left). Part of her job is to organize fashion shows for charities and to hold workshops for women who want to be "educated" about fur. Today, she's giving me the guided tour of the Fur Vault. We start in the accessories shop. This is for women who want fur-trimmed lingerie, mink drop earrings, and knitted jackets with fur tails hanging from them.



THE NEW BREED: *Nephew Andrew Marc Schwartz has the hot line.*

On the other side of the fountain, which, Henry explains, "converts to a 60-foot runway for fashion shows," are the coat and jacket boutiques. Actually, they're not quite boutiques; they're more like exhibits in a fur fun house. Mirrors subdivide the spaces, and the effect is extremely disorienting. "We designed it that way," Schwartz says later.

The Fur Vault carries an enormous inventory. There are eighteen types of furs, including the ones that carry Schwartz's own brand names, such as "Creme de Mink," "Snowcap Raccoon," "Joie de Beavre," and "Mesa Coyote." The names don't mean anything, but they're a clever marketing tool. "Believe me," says Viola Sylbert, "there's no such thing as mesa coyote."

"You will notice that the prices are clearly marked on the coats," says Henry, walking through the fox section. "Our salespeople are instructed to show customers the lowest-priced items first. That way, the customers can say, 'I can spend more money,' or they can stop right there. We never want to embarrass them. We treat them like honored guests."

Next door, an attractive saleswoman in a crystal fox is twirling around in front of yet another mirror. "Would this fit your wife?" she's asking a man who looks very disoriented.

"One day I woke up and expected breakfast," he says. "You know what I got instead of eggs? I got a picture of this *man,* sitting on my plate." He holds up a newspaper ad.

"*Shh!* Don't tell him," the saleswoman whispers, "but that's Antonovich."

Henry leads me to the second floor and a series of offices. After the fantasy environment downstairs, this section is pretty cold and businesslike. It's where the customers come after drinking the wine, eating the cheese, and selecting the coat. Now, under the neon lights, they have to pay for it.

"I got it," a woman shouts to Henry; her husband has just finished paying for her coat, and she's wearing it—a full-length patchwork quilt of indescribable fur. "Remember me?" the woman says. "B'nai B'rith?"

"Buying a fur is a very emotional purchase," says Henry, moving into the employee lounge. A saleswoman agrees. "I've had customers break down in tears and hug me," she says. One woman got so carried away that she decided to get a job at the Fur Vault. "Believe me, she doesn't have to work," Henry whispers. "She's got money."

THE FILM CREW WANTS TO break for lunch, but Fred is still talking to Marilyn. "Save $500 on a selection of natural 'ki-yote' coats," he's telling her.

"What's with 'ki-yote'?" Shaw asks.

"I did some research," Schwartz explains, "and that's the proper way to pronounce 'coyote.'"

"Well, in Brooklyn, where they don't have any," Shaw says, "they pronounce it 'ki-*yo*-tee.'" After a few more takes, people pack into snowmobiles and head for the lodge, while Schwartz skis down the mountain. "There goes the fourth-best skier on Seventh Avenue," Shaw says.

It's 4 P.M., and one of the production assistants is restless. He was told he was going to help make the commercial, but the only thing he has done all day is guard a half-dozen furs. The coats are lying on a table under a picture of Robert Redford and an Indian. "Hell, did someone run over a cat?" says a skier who stumbles into the room by mistake. He's pointing to the "natural cat lynx with brightener-added Shadow Fox trim that was originally $10,000, now $6,245."

"Who wears these things?" he asks.

"Girls," says the production assistant.

A few minutes later, Schwartz and the models walk into the room. "This is the most beautiful thing I've ever seen," says one model, stroking a Blackglama mink. "I hate to take it off."

"Me, too," says another, who's exchanging her Asiatic raccoon for a ski parka.

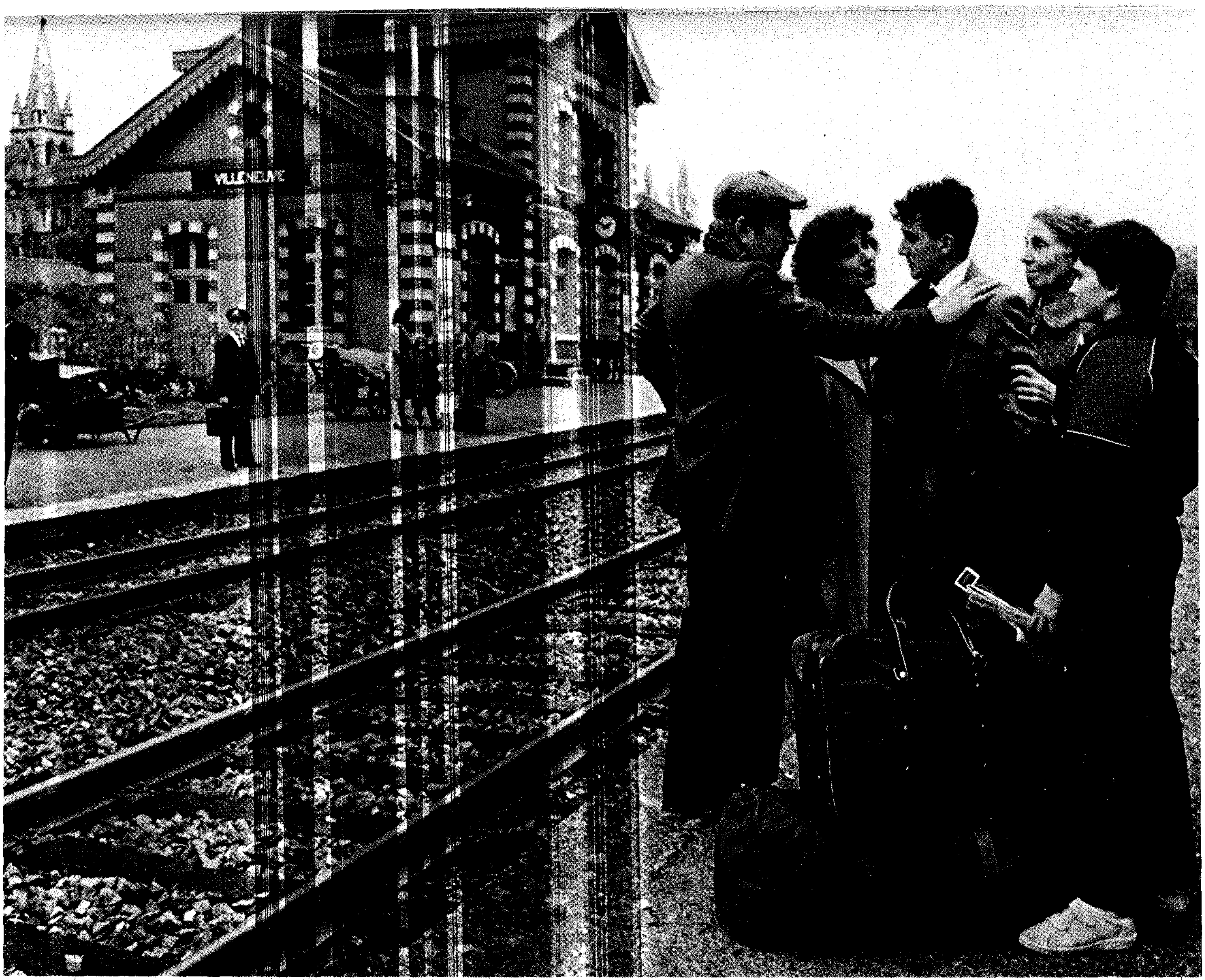
Later, at the airport in Salt Lake City, Schwartz is staring at the women behind the Western Airlines counter. "Do you notice anything?" he asks. "A few years ago, you could always tell one woman from one part of the country from another. They had different hairstyles, different clothes. But these days, they're beginning to look the same.

"There are 85 million women 21 and over, most of whom live in an urban environment; over half have jobs that are the predominant roles in their lives," he says. "We've penetrated only 7 to 9 percent of that market. The possibilities . . . they're endless."

At the security check-in, Schwartz is setting off the electronic buzzer. "Do you have keys in your pocket?" the female security guard asks. "By the way, that's a beautiful jacket. What kind is it?"

"It's ki-yote," Schwartz says.

"Huh?" asks the woman. "Well, it sure is pretty, whatever it is."



The day he left the village of his childhood for America.

His family gathered around him on that chilly November day to bid him final farewell. Papa put up a brave facade.

He sensed his brother's awkwardness when they embraced. And, most clearly, he felt a pang of sadness as he looked for one last time into Mama's tearful eyes.

Then the approaching train's high-pitched shriek broke the silence. And his family was suddenly left far behind.

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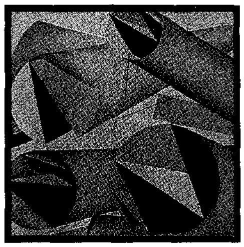
SETTING THE

PACE

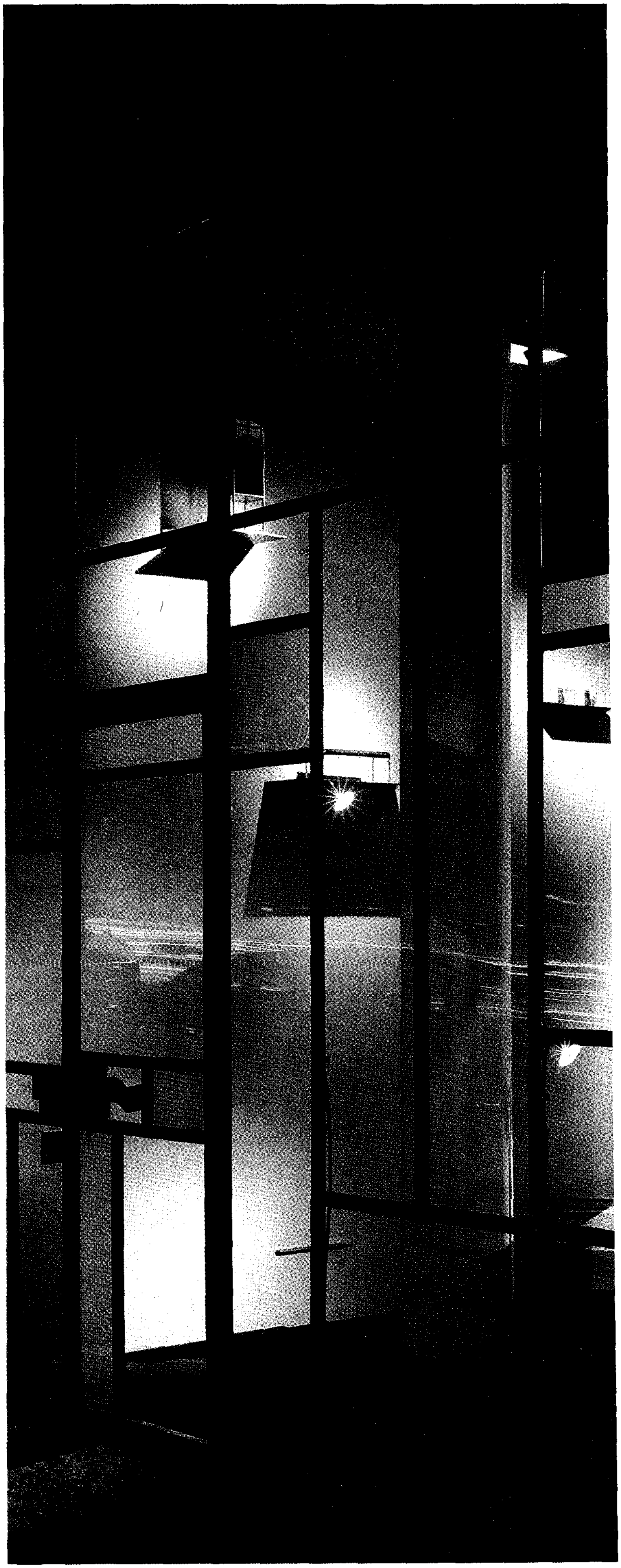
BY MARILYN BETHANY



At last, a store design worthy of the city's *ne plus ultra* shopping street. The arrival of a showcase branch of Leon Rosen's Pace Collection at the corner of Madison and 72nd Street is proof that there *is* an alternative—a splendid one—to the banalities of both glitz and chintz.

Despite Madison Avenue's cachet, the shops there tend to disappoint in terms of design. Those that aren't blatantly retro, in the baronial-paneling chintzy-sitting-room sense, often succumb to the "glamour" of marble, chrome, and mirror, by now victims of overdose. It's no accident that the materials used at Pace's new furniture showroom, which was designed by the architect Steven Holl, are the cliché's ideal antidote: The oil-rubbed steel, sandblasted glass, verdigris brass, and colored plaster offer depth and subtlety where the others are all surface and splash.

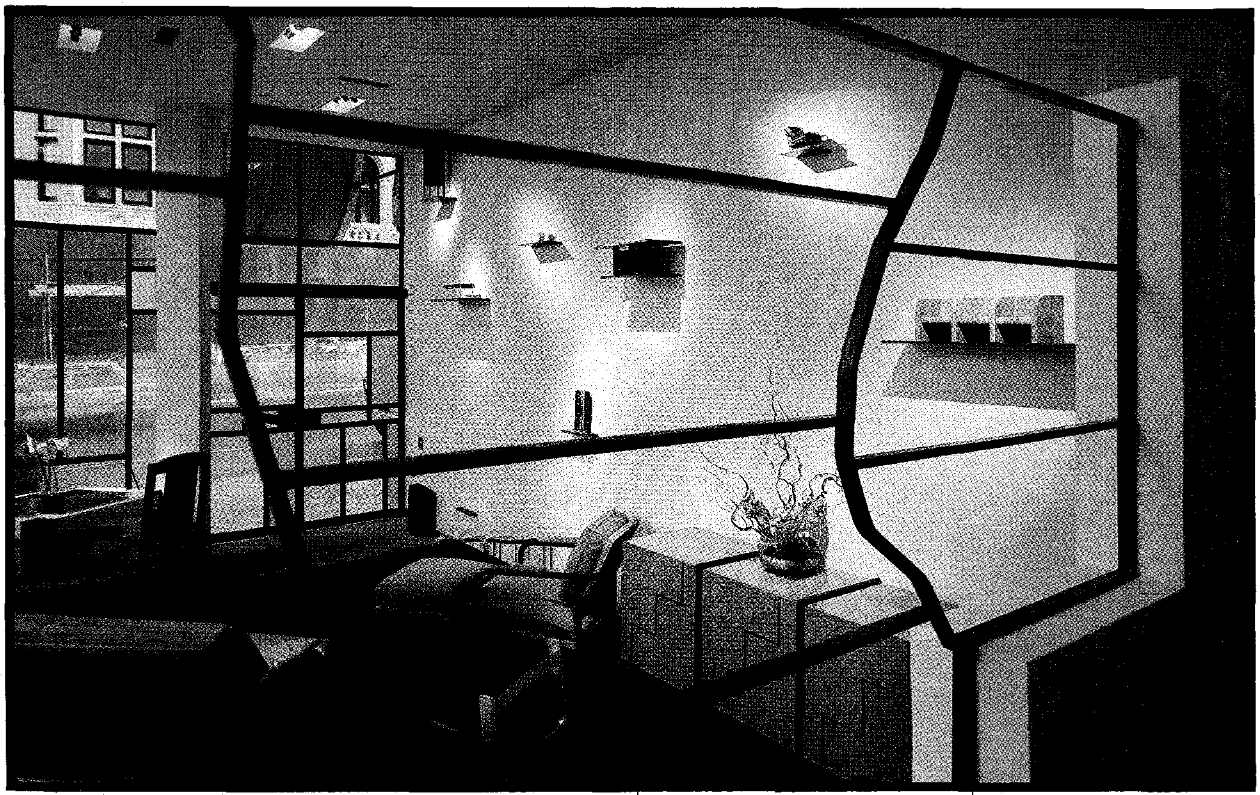
Equally subtle are Rosen's motives for making this expensive move to the epicenter of fashion, even as many of his colleagues are re-



Walls of glass without burglar-foiling steel gates are possible here because the steel mullions are closely spaced and the openings are smaller than the merchandise.

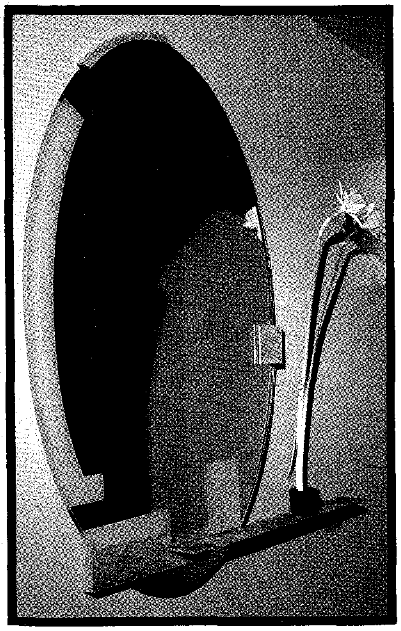
PHOTOGRAPHED BY PETER MAUSS

ESTO



locating in the new design center in Long Island City. "I wanted high visibility," he says. "I wanted this showcase to serve as a reminder to our regular customers, and to expose our company to new people." Yet he's reluctant to admit that he's gone retail, though the store is open on Saturdays and no "To the Trade Only" sign inhibits non-professionals. "When someone wants to buy something," Rosen says, "we ask them to order it through their interior designer or architect." And if they don't have one? Leon Rosen shrugs. ▬

Because the showroom is so small, the merchandise, which will be rotated every eight weeks, is augmented by models of furniture displayed on individual shelves.



All Holl's materials are "penetrated": Brass is acid-etched, glass is sandblasted.

Throughout the interior, Holl has employed counterpoint, a fifteenth-century architectural device that in this case pits straight lines against curves in the steel railings.

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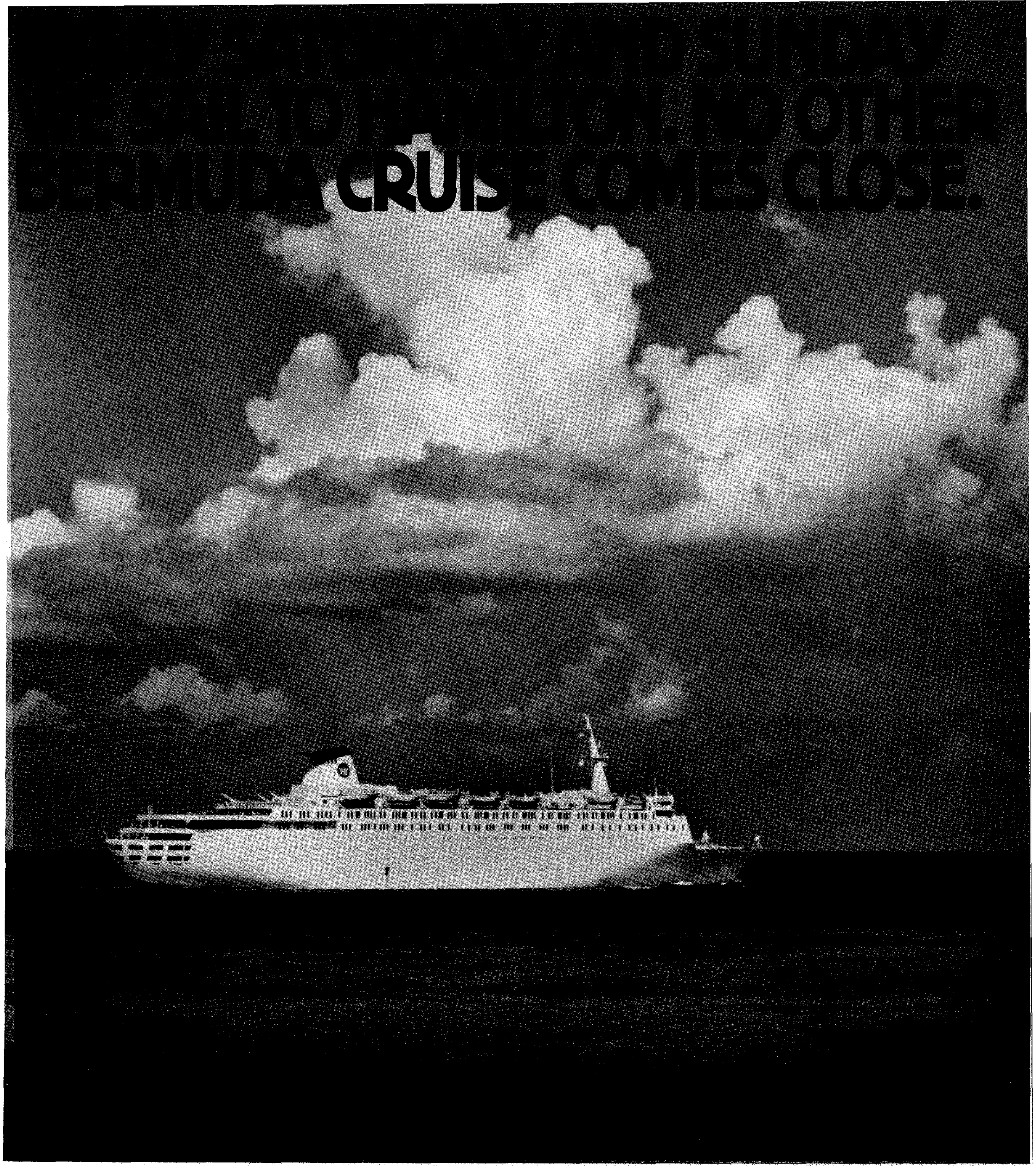

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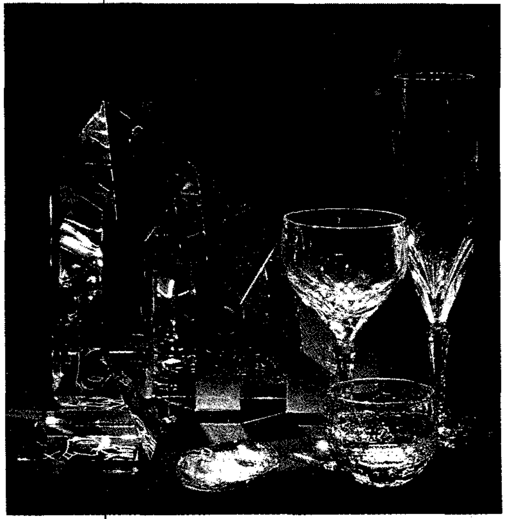
By Corky Pollan

Glass Consciousness

Anyone who's been to Tokyo knows that the name Hoya stands for exquisite crystal, not just scientific lenses. Now, for those whose travels rarely get them past midtown, Hoya has opened its first crystal gallery outside Japan. Here, in a starkly modern setting that manages to convey the quiet charm of a traditional Japanese interior, is some of the most amazing glass in town. Because of a low iron content and careful mixing, it's free of discoloration and tiny bubbles, which accounts for its brilliance. Although there are magnificent sculptures by artists Fumio Sasa and Toshio Sugasawa, there is also much here for those who aspire to nothing more than a handsome goblet. And there are bar glasses, vases, and bowls—even hand-cut "pebble" chopstick rests, and crystal sake cups (from $15 for a wineglass to $30,000 for a Sasa sculpture).



THE HOYA CRYSTAL GALLERY/*450 Park Avenue, near 57th Street/223-6335*

Cold Friends

There are two kinds of people: those who can pull on a hat and look fantastic and those who can't. For the latter, Ernestine Miller and Terry Mansky have put together a collection of earmuffs that are every bit as glamorous as any toque. They've had puffs of ranch mink—or black, silver, or crystal fox—mounted on velvet-backed, handwoven wool-kilim bands. These earmuffs do what hats do: add elegance to outfits, help retain body heat, and keep ears toasty. But they don't do what hats do: turn bouncy hair into woeful strands plastered to forehead and cheeks (from $120 to $155, depending on fur).

THE ERNESTINE MILLER–TERRY MANSKY COLLECTION OF FASHION HANDMADE IN AMERICA/*By appointment/737-0434 or 799-4561*

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Venice
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Rijeka
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Bremen
EUROPE
USSR
CHINA

Secondhand Goes

Forget about watches that tell the phases of the moon. Never mind the ones that give you the hour in five time zones. *These* watches let you see time fly. Their second hands are tiny airplanes that travel the continents, countries, and cities painted on the faces. Low-tech analog timepieces that must be wound (although they *are* waterproof), they come in crayon colors on expandable metal bands ($21.99).

DARLA DOOLITTLE/*South Street Seaport/Pier 17/406-3662*

Photographs: top, Sato; left, Dan Cornish/ESTO; right, S. Baker Vail.

The Insatiable Critic/Gael Greene

TWICE IN LOVE WITH HARRY'S

"...Since its opening in November, Harry Cipriani, New World spore of Venice's legendary Harry's Bar, has been booked tight..."

"IT'S LIKE I'M IN LOVE," MARVELS ARRIGO Cipriani, discreet authority totem in double-breasted midnight blue, warm but dignified—indeed, perhaps somewhat shy. In love? Why not? *Tout* New York, the high and the flighty, is in love with Harry—**Harry Cipriani**—New World spore of Venice's legendary Harry's Bar.

From that instant in November when the revolving door made its first counterclockwise turn, the house has been booked tight, anchovy-packed, full of *ciao*-darlings, flashy parvenus, *grandes dames*, and leggy beauties with wild manes and flying pelts, bemused moguls in tow. It's like a party page in *W* come alive, with publisher John Fairchild center right almost every day at lunch.

Overnight, Harry's is hot. And gastronomic ecstasy is not the magnet; it's effortless eating (luncheonette fare and homey Italian grub), a nutritional excuse to crowd into what may be the least comfortable spot in town, hoping to bask in the festive dazzle. VIP-lock tends to jam the entrance. Sables tangle. Attaché cases collide. Where to go? Displaced glitterati and the brassy claque they attract are already three-deep at the tiny bar sipping the peach-nectared champagne Bellini, a Harry's Bar invention. Waiters whirl and feint in nonexistent aisles, shifting service tables, bumping, dodging, tripping.

The stretched-fabric walls give off a soft peach glow against gleaming cherrywood, and if the tables seem awkwardly low, that's a clever ploy to make a too low ceiling seem higher. So what if the food is merely good, not always the equal of the hometown Harry's? So what if it's expensive? That's familiar, too.

For those of us who can never get enough of Venice, it's bliss to have Harry's baked green noodles slivered with prosciutto or a soupy sludge of zucchini-and-broccoli-studded risotto or such neglected notions as scallops thermidor and chicken cacciatore—straightforward, unfashionable, not a shiitake spear or a radicchio curl or a kiwi lurking anywhere. Does Arrigo miss the exotic sea critters of the Adriatic? Never. "I'm finding everything I need at the Fulton Fish Market," he reports, and "in New York, the liver is actually better." There are no mile-high pepper mills or outsize plates, just ambitious prices—pastas $14 to $18 and entrées $25 to $26 at dinner, but slightly lower at lunch. (The menu changes daily; two or three set menus propose four courses at somewhat leaner prices.)

PEACHGLOW: *A rare moment of serenity at Harry's.*

There are careless lapses. A wan minestrone, flat as dishwater. Fairly pedestrian onion soup, distinctly oversalted. Rather stark carpaccio. Homemade white noodles tossed with shrimp and stirred with tomato, a ho-hum notion. And shockingly soggy veal milanese. But almost everything is carefully cooked and full of flavor. Thick pasta-and-bean soup is earthy and grand. A buttery mound of ravioli is a pleasant reminder of what ravioli once were before they went nouvelle chichi. A fast sauté of calf's liver in thin curls is tender and pink, the onions soft and sweet. Impeccably fried sea bass is delicious under a mantle of crisp steamed artichoke leaves.

The house is justly proud of its home-baked bread, a crisp, rolled and layered compromise between puff pastry and a Parker House roll, and Harry's makes a lovely, aristocratic, pita-like frame for its lunchtime club sandwich—a tangle of chicken, half-cooked bacon, lettuce, and pallid tomato with sublime mayonnaise. The same fine bread wraps the giant sirloin burger, touted by *W* in a blow-up color photo with the affection *W* usually reserves for Pat Buckley. Fried free-ranging chicken is boneless breaded nuggets reminiscent of lapses committed by Chinese restaurants in suburban shopping malls.

With a staff rotating from Venice and culled from local veterans you may recognize—two or three recognized me—the serving team radiates a certain spiff. (That lean, baby-faced young man is Arrigo's son, Giuseppe, who stayed behind when Dad went home for Christmas.) But it takes four requests to get a glass of water, and why aperitif glasses are never cleared is a mystery. Our man navigates the treacherously crowded space with endless goodwill, actually thanking us "for letting me know" when we send back too tepid fried scallops. Returned hot from the fire, they are the best taste of the evening, fresh and sweet in a tasty batter with tangy tartar dipping sauce.

To my eye, desserts here look as blowsy and sweet as they taste, even the lemon-meringue pie, but the chocolate-on-chocolate cake with its lining of raspberry jam is splendid, sweet as it is, and the lemon sorbetto is a winner.

No room at lunch? Stop by for breakfast. The one flaw in Arrigo Cipriani's love affair with New York is that the Sherry-Netherland insists he deliver room service and breakfast, a distracting obligation. I can't promise serious chic at that early hour, but start the day with a Bellini and you may not care.

Harry Cipriani, 781 Fifth Avenue, near 59th Street (759-9047). Open daily for breakfast, 7:30 to 10:30 a.m.; lunch, noon to 3 p.m.; dinner, 6 to 10:45 p.m. A.E., C.B., D.C., M.C., V. ■

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Cityscape/Carter Wiseman

DONALD TRUMP'S FANTASY ISLAND

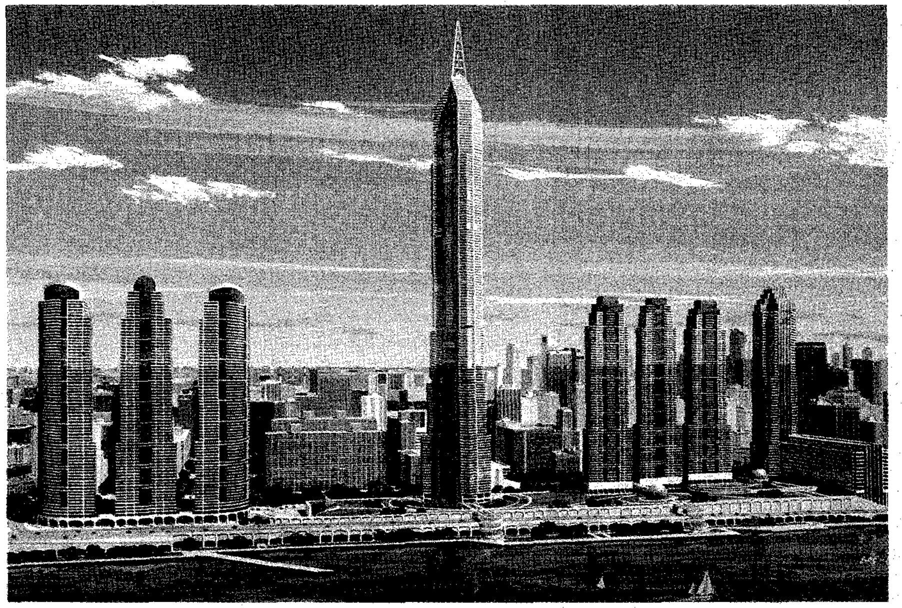
"...His proposal is a coldly calculated, atavistic view of urban life and defies just about every current principle of good planning..."

REMEMBER THE AMUSEMENT-PARK SCENE in *The Third Man*? Orson Welles, as the black-market-penicillin kingpin Harry Lime, is up in the Ferris wheel telling his old friend Holly Martins (Joseph Cotten) how unimportant all the Viennese strolling so far below them are. "Would you really feel any pity," Harry asks Holly, "if one of those dots stopped moving forever?"

Donald Trump, 39, is no Harry Lime, but his plans for the former Penn Central rail yards, which he expects to submit to the city next month, bring the scene from the classic film irresistibly to mind. Trump's project, which would stretch over roughly 75 acres from 59th Street to 72nd Street along the Hudson River, is, above all, about being above it all. Although the project includes yet another Trump bid for the world's tallest building, literal height is not the point. The point is keeping certain kinds of people at a distance. Not movieland Viennese, but people who don't fit the profile of what the developer perceives as the *new* New York. It is a coldly calculated, atavistic view of urban life, and it defies just about every current principle of good planning. But if this city is allowed to evolve as Trump expects it to, that view may be just the thing for the future.

Trump's scheme is the latest in a series of attempts to develop the largest remaining open site in Manhattan. Its immediate predecessor was Lincoln West, a $1-billion, mixed-income project that collapsed a year ago under the combined pressures of financial problems and community opposition. The current developer likes to protest that he is "negotiating against a myth" of Lincoln West. What he means is that the previous project went all the way through the city's approval process, and many of the restrictions established for the site still apply. Trump points out that while he wants, among other changes, nearly 8,000 residential units—roughly twice Lincoln West's approved density—his predecessors couldn't get financing. "They didn't really understand New York," he insists. "They were total amateurs."

What Trump proposes is, basically, a brooding row of six 70-plus-story towers (and one of 65 stories) flanking a central spire that would rise 150 stories (and, even without its television mast, surpass Chicago's Sears Tower by 216 feet). New York needs the world's tallest building, says Trump, "because people aspire to this country. This is to be a great monument, majestic. It shouldn't be built in Denmark." All this "tallest" talk is very likely a bluff to spook the city into settling for smaller buildings that are still bigger than they ought to be. But if the city rolled over on the plan as is, Trump would probably try to build it.



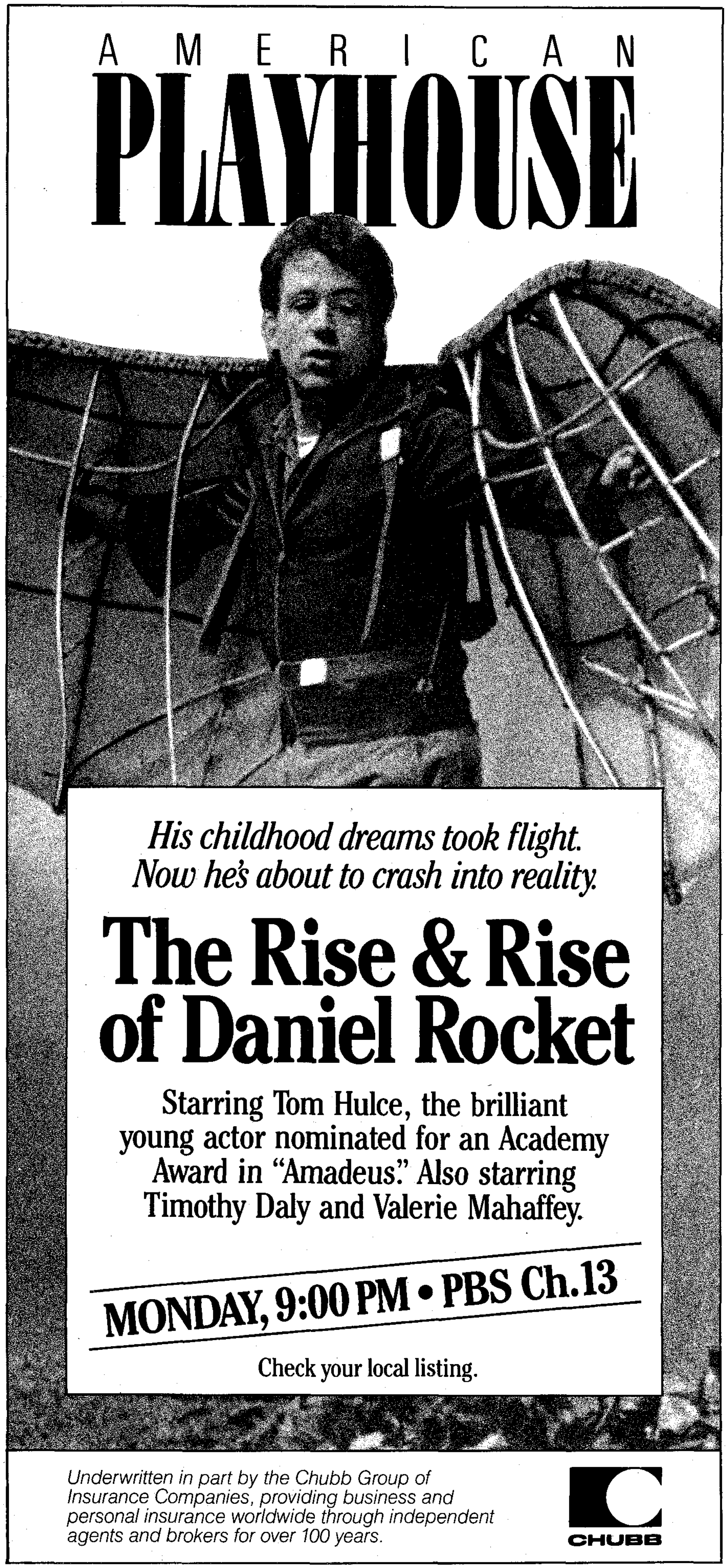
RESIDENTIAL MEGA-MALL: *Television City would run from 59th Street to 72nd Street.*

The master planner for this undertaking is the Chicago architect Helmut Jahn, who has established a wide reputation for Flash Gordon office buildings but has no name at all in residential design. The eight towers he has proposed for Trump are still in rough form, and the developer says Jahn may farm out the final designs to other architects. But Jahn's own work in New York to date—including three high-shine spires now under way in midtown—suggests that the guiding aesthetic will be as limited as the towers are tall.

Well aware of the heat Lincoln West's backers took from locals about the importance of public amenities, Trump points to his 1.7 million square feet of space for department stores and "carefully selected specialty shops." He is most insistent about the 40-acre park that is to surround his towers. He plans to provide the open space by decking over the old railroad bed. Underneath part of the park deck, Trump plans to include 3.6 million square feet for television and film studios. This is an innovative way to exploit the vast open spaces created by sensibly raising the park above the level of the West Side Highway, and it is the one positive aspect of the plan. It is also what gives the project its (trademarked) name, Television City. (The initials will work nicely for Trump City if the TV pitch goes bad.) Also under the deck will be parking for 8,500 cars.

How people without cars will get to and from Television City is not clear. Much of the resistance to Lincoln West focused on the load it would add to the area's already creaking bus and subway lines. The former developers promised $30 million to improve the 72nd Street subway station, a commitment city officials say still stands.

Trump says he's "not sure it's my burden." And, at least as far as his vision of the future goes, he has an argument. The people who are expected to populate Television City are not likely to use the present mass-transit system. There is talk about a monorail link between his project and the new Jacob K. Javits Convention Center. Trump is also interested in hydrofoils for the Hudson and says he hopes to have a system of shuttle buses



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Who will the passengers be? According to the developer, they will be "very athletic, young, family oriented, affluent, upwardly mobile." He might have added that very few of them will not be white. "High rise–low rise is not the issue," Trump says, barely masking his meaning. "The issue is the people."

There's some doubt about whether the requisite 20,000 Trumpies can be found to fill his luxury condominiums. Even if they show up, will they want to live in such a space-station environment? Consider that the shortest of Trump's towers would be roughly the height of the RCA Building in Rockefeller Center. Merely riding the elevators would be a daunting commute. The wind off the Hudson in February frequently pushes temperatures below zero. For a sense of the impact that wind whipping around buildings of this size has on the pedestrian, the best example we have is the World Trade Center (whose 110-story towers would look stubby next to Trump's tallest). Try walking by them close up. You won't like it. Even without the breeze, the feeling of oppression living in the shadow of such scale-defying structures would be overwhelming. And no amount of façade-fiddling or landscaping could change that.

Trump's vision for the Penn Yards is really based on a very old idea, one made popular in the 1920s—and since then universally discredited in theory and in fact. Isolated towers from the fifties and sixties survive in most of the world's major cities as reminders to planners that this brand of angst-inducing exclusivity is nasty to live with. Hard lessons have shown that the way to make a residential complex work is to create some sense of intimacy, or at least communal identity. But for all the adolescent, outdated striving for bigness, Trump is onto something thoroughly contemporary in the life of eighties New Yorkers. It is fear.

That is why so many of the things that are wrong with Television City from the point of view of traditional New York life make a crude sort of sense for this island-upon-an-island. There is an absolutely priceless, one-time-only chance here to create a varied mix of buildings, streets, vistas—and *people*—a mix that would extend the vitality of the nearby neighborhoods. But Trump and Jahn do not care about fitting into a context—something that has become central to virtually every productive discussion of planning and architecture these days. In fact, they are openly hostile to the idea. In a recent interview, Jahn declared, "What we have not pretended to do is a development which picks up the scale of the so-called Upper West Side." Adds Trump, "This will be its own location, its own area, its own context, its own city."

There is a cruel logic to this contempt for the rest of Manhattan. In a city that is barreling toward a two-tier society of haves and have-nots at the expense of its vital middle class, the crucial concern of the haves must increasingly be physical security. And you can bet that those 40 acres of park Trump invokes as the major public aspect of his plan would have a fence around them within months of completion. How else to police such a vast space after dark? A clue to the future of public access to Television City is the absence from the early designs of such routine items as a top-floor restaurant or an observation deck. But no matter who is looking down from the 40th floor or the 150th floor, the people outside the boundaries of this residential mega-mall are going to look very much like Harry Lime's far-off dots.

A long process of review lies ahead for Television City, and it will not be easy. But even though the objectives established by the city for Lincoln West on density, transit improvements, subsidized housing, and public amenities still apply, Trump, says a veteran of the former negotiations, holds "heavy cards" in his bid to rewrite the rules. One is the thinly veiled threat that NBC, a possible tenant for Trump's studios, might leave town if the space isn't built. The other is that New Jersey is building furiously on *its* Hudson waterfront, casting fear into New York policymakers already worried about competition for luxury housing, tax revenues, and regional dominance.

Donald Trump is not likely to get anything close to what he is asking for on the Upper West Side, and he undoubtedly knows it. But truncating and rearranging his buildings would not, by itself, improve the plan. Approval of even a scaled-down version would mean a triumph for the fundamental citadel-think behind it. If New York's official planners were to buy this grim monument-in-advance to the death of a communal city, they would become accomplices in a form of urban violence that assaults not just individuals but their futures as well. Support for this scheme would show that planning in New York, for any but a very small group, has ceased to be a responsibility of government—or that government has decided Trump's vision of the future is accurate.

One of the city officials who might have been relied on to take a hard look at the plans for Television City is Martin Gallent, the intrepidly independent vice-chairman of the City Planning Commission. A sixteen-year veteran of battles over light, air, housing, population density, and other critical matters of urban quality, Gallent completed his second term last month. Mayor Koch has decided not to appoint him to a third.

Losses like that can make the view from downtown seem remarkably like the one from atop a Viennese Ferris wheel. ■

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HASTY PUDDING

“. . .*Revolution* is about aristocracy, democracy, racism, social idealism, Vietnam, the melting pot—everything and nothing. . .”

THE CENTER DOES NOT HOLD: *Al Pacino, the hero of Hugh Hudson's film.*

MOVIEGOERS WHO DERIDE MERYL Streep's facility with accents should listen to Al Pacino in **Revolution.** In this epic folly about the American War of Independence, Pacino plays Tom Dobb, an alleged Scottish immigrant, but every time he opens his mouth he sounds like Chico Marx with a head cold. His brow furrowed, Pacino stalks around in a rage, glaring at the redcoats. What a gloomy, surly actor he has become! With his long, narrow, accusatory face, he now looks like Anne Bancroft trying to be serious.

Pacino's Tom Dobb, an unlettered man who couldn't care less about the issues of rebellion, is a mopey street version of the kind of role Humphrey Bogart played in the anti-Fascist movies of the forties—a man out for himself who eventually gets pushed too far and joins the Cause. I suppose the director, Hugh Hudson (hereafter known as poor Hugh Hudson), should get some measure of credit for putting an ordinary, aggrieved, self-serving man at the center of things. Yet Tom, the movie's sole hero, is the wrong man for an event in which rhetoric played so large and exciting a part. Here is a Revolutionary hero who can't *speak.*

All the world has been making jokes about *Revolution*—it's an easier target than the British lines at Yorktown—but while watching it, I found myself almost too depressed to laugh. Hugh Hudson's dogged, high-minded rectitude lacks the flair of silliness—the kitsch madness—that makes terrible movies enjoyable. Hudson has committed the sin of Ambition, which is deadly in lesser mortals. This film not only tries to be an account of the war, it's a celebration of America as melting pot, and then, briefly, a lament for the *failure* of America as melting pot. It's about aristocracy, democracy, social idealism, racism, Vietnam. In other words, it's about everything and nothing.

Revolution could be an epitaph for the vanities of big-money Anglo-American filmmaking. Hugh Hudson has made one overpraised *Masterpiece Theater* exercise, *Chariots of Fire,* and one overfinanced disaster, *Greystoke.* He's shown a minor talent for social portraiture combined with a complete inability to pull together a movie into a coherent statement. Yet the dull, the cautious, the prestige-ridden must have seen him as another David Lean. *Revolution* is his big chance, his shot for immortality, and he works in a relentlessly "grim" yet secondhand downbeat style, with lots of cruelty, suffering, wounded and dying men, amputees, beatings, and enough mud and rain to sink Noah's ark. A little boy—Dobb's son—has the soles of his feet flayed raw. The scene is hard to sit through, but then we have to watch as solemn Indians (never trust a director who is solemn about Indians) cauterize first one, then the other foot with a red-hot iron. Hugh Hudson doesn't have anything to say about the American War of Independence, and he's too impersonal a director to make us experience suffering as anything more than a sorry mess; he flings mud across the screen and whips his hand-held camera this way and that, and all he achieves is the latest style in academicism. But what more do his backers expect? He hasn't demonstrated anything different in his two earlier films.

Everywhere you look, you can see the work of busy little hands, crafting "authentic" details. Revolutionary doxies in caps hang out of windows with their breasts hanging out of white bodices; old English towns (none of the film was shot here) have been made over into New York or Philadelphia, complete with signs, wharves, caskets, paving stones, and immense crowds of extras. And yet the light is wrong—gray, pale, *English.* And so are the faces—pinched, and pale again, beer-and-skittles pale. The speech is wrong, too—depressed and mumbling, without even the beginnings of a distinctive American idiom. No doubt the gloominess is intended as a kind of punishment: The American audience, in Hudson's scowling view, thinks of the war as a kind of carnival, and he has arrived to tell us it was hell, just hell. But the joke nearly concealed by all this pretentious high-mindedness is that the revolutionary filmmakers rely on Hollywood conventions from decades ago. The British are portrayed the way Nazis were portrayed by Warner Bros.—as effete, sadistic creeps who deserve to be thrown out or killed because they're so *decadent.* But if that's what the British are like, why do they make such boring films?

IN ANDREI KONCHALOVSKY'S **Runaway Train,** two convicts (Jon Voight and Eric Roberts) break out of an Alaskan maximum-security prison and jump onto a peculiar train consisting of four locomotives hitched together. Wouldn't you know that the engineer immediately drops dead of a heart attack, leaving the men trapped in the speeding "killer train" (as someone calls it) and unable to get to the front locomotive to slow things down? Faster and faster it goes, on and on through the snowy wastes, an existential train to nowhere. Voight is some sort of lowlife Nietzschean superman with a prison mustache drooping into his mouth, a hood who would rather die than be captured, and Eric Roberts is . . . Eric Roberts—fey, nervous, loud, huge mouth working away. The two men, stewing in each other's juice, are all alone. Well, not quite alone: There's a woman "engineer's assistant" (Rebecca De Mornay) who wakes up from a nap and joins them from another locomotive. She doesn't add a lot.

Runaway Train has a preposterous plot. The movie is excessively brutal, and some of the acting (especially by John P. Ryan as a vicious prison warden) is of the unwatchable, gloating-into-the-camera variety. Does anything redeem the picture? Yes. The sight of the black train plowing through the snow at high speed is undeniably beautiful and exciting; the howling cold winds, the biting, wet discomfort, the virtually black-and-white color scheme of the Far North—all of this is powerfully sustained as thriller atmosphere. The Soviet director Konchalovsky, who is free to work in the West, is an odd talent poised halfway between two societies. This terrible movie has a savage intensity that often seems mad: Konchalovsky has a marvelous control of imagery but no common sense. Who knows how to read his obsession with imprisonment and escape, his nightmare of wind and snow? He once made a film called *Siberiade*. Is *Runaway Train* his fantasy of escaping from Siberia?

In brief: A NUMBER OF THINGS MAKE THE rambunctiously silly **Jewel of the Nile** a lot more fun than its crass predecessor, *Romancing the Stone*. Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric*, is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers, who now and then begin juggling something for no discernible reason, turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead, Jack Colton, more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. ■

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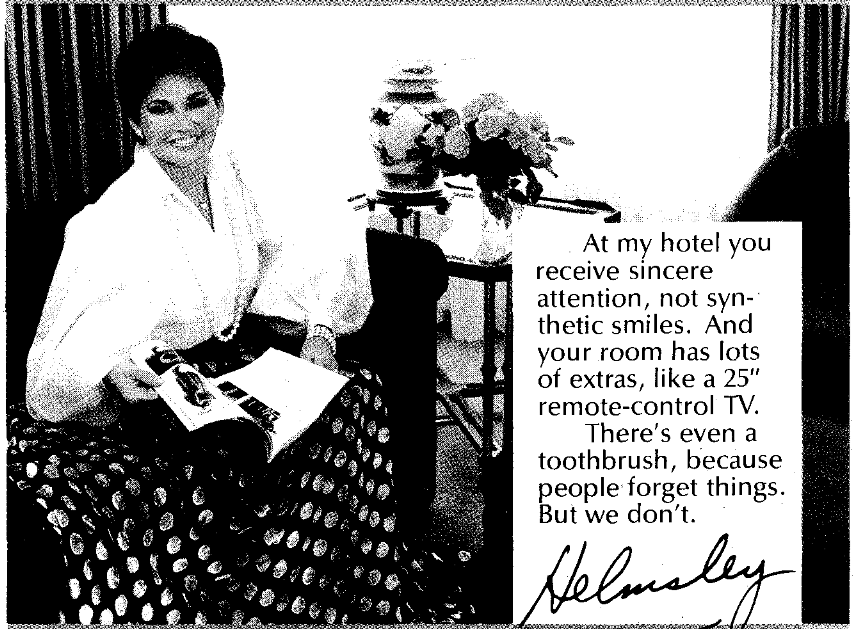

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THE PLOT THINS

"...*It's Only a Play* has an extremely funny first act and an aimlessly dawdling second. *Corpse!* has expert logistics but no wit..."

IF EVER A TALENTED PLAYWRIGHT SUFFERED from second-act trouble, Terrence McNally is it. By far his most satisfying plays are *Next* and *Noon,* both one-acters, followed closely by *Bad Habits,* a seemingly full-length play made up of short ones. Only last summer, we had from him *The Lisbon Traviata,* consisting of an uproarious first act and an upchuckable second. Still, I for one refuse to give up on him—even as he, albeit differently, won't give up on me, usually sticking a verbal pin into my name in the course of his witty dialogue, thereby making sure of at least one laugh at one performance—mine.

Laughs, however, are not McNally's problem: He gets plenty in the current version of what, under a different title, was seen at least twice before. Now, as **It's Only a Play,** it's on view again, and if you are satisfied with an extremely funny first act and an inoffensive but rather aimlessly dawdling second, do catch this version; it may be months before the fourth one comes along. In a way, it's not McNally's fault if this second act doesn't work, for he has latched on to one of those funny situations that simply cannot be stretched far enough, as Moss Hart also discovered with his similar *Light Up the Sky.*

We have here a *pièce à clef* about a producer, Julia Budder, giving a party in her townhouse after the opening of *The Golden Egg,* written by the promising but frantic young Peter Austin; directed by the new whiz-kid director, Frank Finger, a fellow cursed with success and kleptomania; and having in the female lead Virginia Noyes, a pill-pushing actress who just flunked out of the movies. Present, too, in the upstairs boudoir that doubles as coatroom and triples as central telephone office, are James Wicker, the comic who would have starred in *Egg* had it not been for his TV series (which now, however, is tottering); Ira Drew, a smarmy drama critic trying to peddle a manuscript to Julia; Gus Washington, the temporary help with the coats, who has theatrical aspirations; and, later, Emma Bovary, a Broadway-wise cabbie.

I'll tell you that Julia is based on Adela Holzer, the playwright on McNally himself, and *The Golden Egg* on *The Ritz;* for the rest, you're on your own. Among the unseen downstairs guests are numerous show-biz celebrities, named and joked about, and the casts of various current shows. On the phone, periodically, are sundry playwrights, producers, agents. In the dialogue are further references to theatrical figures and plays. *It's Only a Play,* you see, is a sort of grand McNally atlas of the theater, jaundiced as all get-out, and, for one act, just as funny. What it all works up to, besides tiny tizzies for all the players, is the coming of the reviews, notably the decisive *Times* one, and their effect on all concerned. But once the Frank Rich notice is in (and rather less funny than if Rich had written it), the play is played out; there is no more plot waiting in the wings, and, in any case, what further plot could fit into this format?

UNLUCKY COMIC, FRANTIC PLAYWRIGHT: *James Coco and Mark Blum in* It's Only a Play.

There are other problems. Some of the in-jokes are bound to elude all but the most ardent theatergoers; and some of the gags have a hard time being timely. When the play was done last, *Annie* was still around, and considerable mileage could be got out of the kiddable kiddies in it. Now, by a merely semantic nexus, McNally has substituted *Orphans,* whose grown-up cast does not fit his jokes. Also, the satire plays it too safe: Frank Finger is now modeled on the weirdest *Wunderkind* of them all, but McNally's sallies are tamer than the truth. And John Tillinger's staging is less than manically comic: He has directed with a ferule rather than a knout.

The cast is uneven. James Coco, playing himself (under the name James Wicker), which, by the way, isn't as easy as it sounds, is wonderful, with expressions, timing, and delivery all equally on target. No less enchanting is the Julia of Christine Baranski, the rare actress who knows how to underplay to greater effect and radiates a riotous suavity. Mark Blum does capitally by the playwright, culminating in a demonic frazzledness; as the actress, Joanna Gleason has a sovereign way of making the outlandish seem perfectly domesticated. But Paul Benedict (Ira) sounds once again as if his words struggled through a double set of dentures; Jihmi Kennedy (Gus) and Florence Stanley (Emma) are only good enough, and David Garrison (Frank) is more than enough but less than good. John Lee Beatty's set is clinically precise, Rita Ryack's costuming nicely to the point, and Pat Collins's lighting solid as usual. It all depends on whether you find funny such lines as Gus's announcement as he brings in a coat: "Is Zelda Toeshoe anybody?" or someone's comment on hearing Candice Bergen has arrived: "I used to listen to her father; I'm sure she did, too." I do, I must confess.

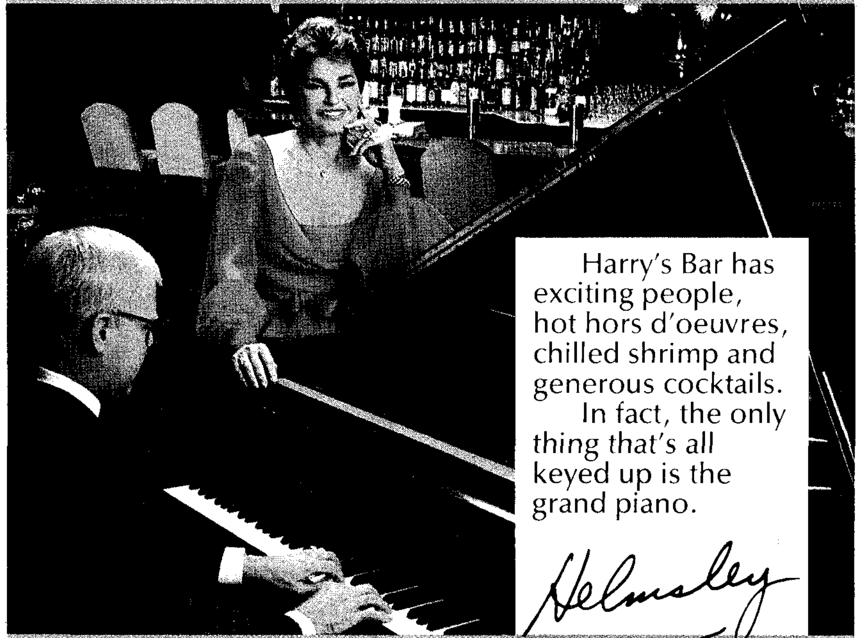
Photograph by Gerry Goodstein.

ALTHOUGH THE COMEDY-WHODUNIT **Corpse!** grinds out a plot or two—curiously conventional under their convolutions—plot, or plots, is not what it is about. It's really about logistics: how to get an actor playing twins onto the stage simultaneously as both, or if not simultaneously, at least as close to it as possible. The author, Gerald Moon, an English actor, has obviously tried to write an actor's dream part, or parts: Evelyn Farrant, a grandiose but down-at-heel thespian, crazed with envy and hate for his mean, miserly, undeservedly rich and successful twin, Rupert, who keeps foiling Evelyn's plans to have him knocked off. For Evelyn's hired help in murder, "Major" Walter Powell, the author devised a petty Irish crook who turns out, by a different kind of doubling, something rather more than that. Next, he devised the obligatory London landlady: bibulous, amorous, overripe, and malapropism-prone. Finally, there had to be a policeman, and so there is. What could be dispensed with was wit and writing, and so they were.

But, my, what logistics! If you think that *Ring Round the Moon* gave the leading actor a workout in self-duplication, forget it; *Corpse!* demands mitosis, if not downright ubiquity. Keith Baxter gallantly meets the challenge. His Evelyn is as amiable as he is sinister, as cunning as he is cracked, with a mind whose fugues could teach Bach a thing or two. His Rupert, on the other hand, exudes snottiness even between his pores, and prissily purses his mouth to just short of a harelip. Add transvestism, fancy fencing, and expert cookery—including putting a pancake through a death leap—to Baxter's varied repertoire; the only thing the actor lacks is a worthy foil to act off. Neither as written nor as acted by Milo O'Shea is Major Powell that. Though he can deliver a droll enough squeak and convey pretty fair befuddlement, O'Shea depends too much on eyebrows like a pair of circumflexes strayed into English and desperately trying to arch their way back home into French.

Pauline Flanagan is lovely as the landlady, and Scott LaFeber makes an appealing peeler. Alan Tagg's revolving set is fun, but John Tillinger's direction (again! could he be twins, too?) huffs and puffs to too little effect. Physics teaches us that two bodies cannot occupy one place; dramatics, that one body should not try to occupy two.

JERRY STERNER DEFERRED HIS AMBITION to become a playwright until he succeeded in business; having made his boodle, he has concocted **Be Happy for Me,** which makes scant dramatic or psychological sense but provides Philip Bosco with a chance to be marvelous. There are funny lines here, but funny lines are almost as easily come by as boodles. The hard thing is writing a play. ■



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PODIUM POWER: *Bernstein is an "elderly sage," Sinopoli a brainy newcomer, Muti a leading light of the middle generation.*

WHERE HAVE ALL THE GREAT CONDUCtors gone? It is a question frequently asked nowadays, most often by concertgoers whose musical tastes were formed in the 1940s and 1950s, when the world's major orchestras were ruled by a generation of venerable and passionately opinionated authority figures. Furtwängler, Walter, Koussevitzky, Toscanini, Szell, Beecham, Stokowski, Monteux, Reiner, Kleiber, Klemperer, Mitropoulos, Krauss, Ansermet, Munch, Rodzinski, De Sabata, Boult, Knappertsbusch, Scherchen, Serafin—these musicians dominated the international scene, each one a colorful personality who made bold, individual musical statements. Compared with those grand old men of yesterday, 1986's maestros seem like faceless time beaters.

Or so some say. There are certainly a number of minimally talented conductors holding high posts at the moment, but that is nothing new—merely musical politics as usual, and time will settle the score. Many more conductors do have much of value to communicate, and their messages are coming across clearly, especially on the vast numbers of new recordings released every month. The seasonal lull in live music gave me an opportunity to catch up with their recorded work, at least in part—two weeks provided time enough to sample only a fraction of it. What I heard, though, convinced me that conductors today achieve artistic results that are not necessarily inferior to those of their legendary predecessors.

After listening to some two dozen discs with as many different conductors, I was a bit startled to realize that the average age is around 50, and often a good deal less than that. No wonder so many older listeners are suspicious. During those golden years of Toscanini, Beecham, Walter, and the other patriarchs, audiences were programmed to believe that a great conductor attained full artistic wisdom only after the age of 70. Anyone still harboring that prejudice is bound to be unhappy today, when an older generation of world-class conductors scarcely exists at all. Herbert von Karajan, Georg Solti, Leonard Bernstein, and Carlo Maria Giulini—that just about exhausts a list that might be stretched to include Rafael Kubelik, Eugen Jochum, and Erich Leinsdorf.

No wonder the public venerates the few remaining elderly sages with such fierce intensity, **Leonard Bernstein** most of all. According to certain reviews of his latest New York appearances, Bernstein has attained such an exalted state of enlightenment that his concerts are now to be discussed as mystical experiences rather than as mere musical events. This must be sweet revenge for a conductor who was so harshly batted about by music critics during his younger days. In any case, most of Bernstein's recent live recordings for Deutsche Grammophon do show him in peak form as a practical, knowledgeable, and deeply feeling musician, particularly his new series of Haydn and Mozart symphonies with the Vienna Philharmonic—warmly inflected, generous performances full of musical character. Bernstein has also begun to re-record the Mahler symphonies for DG, a project that will feature three orchestras closely associated with the composer during his lifetime: the New York Philharmonic, the Vienna Philharmonic, and the Amsterdam Concertgebouw. Judging from last month's scorching Mahler Seventh in New York, this cycle might well turn out to be Bernstein's most important and enduring phonographic legacy.

No conductor has made more recordings than **Herbert von Karajan,** who has been busily at work before the microphones for over 50 years. I treasure many of his discs, but the deluge from DG over the past year has been disappointing. Tchaikovsky's last three symphonies and the Beethoven nine, Strauss's *Der Rosenkavalier,* the *Requiems* of Brahms and Verdi—Karajan has recorded all of this repertory in the past, and in most cases with a fresher, more vital point of view. On his latest recordings for London, **Georg Solti** continues to mellow and tone down his characteristic punching-bag enthusiasm. I no longer find his treatment of such standard symphonic fare as the Mahler, Tchaikovsky, Schubert, and Haydn symphonies quite so coarse and vulgar—merely boring and lacking a strong musical profile. What a difference to encounter **Carlo Maria Giulini,** who records so infrequently that nearly every new release tends to be a significant musical event. Giulini's interpretation of the Bruckner Eighth Symphony with the Vienna Philharmonic on DG is just that—a noble, lyrical, and intensely moving performance.

For many music lovers, these elderly maestros are now beyond criticism as they move grandly in a rarefied world of their own. Meanwhile, dozens of their

Photographs: left, J.L Atlan/Sygma; center, Bayat/Deutsche Grammophon Production; right, Henry Grossman.

younger colleagues bustle about the globe, trading one music-directorship for another, consolidating their power bases, and nursing their prestige. The most successful conductors from this middle generation control at least one major orchestra, sometimes two, and perhaps an opera company as well. And they all make records like mad. I have hardly room to list, let alone describe, the new discs from Abbado, Davis, Haitink, Levine, Muti, Barenboim, Tennstedt, Maazel, Previn, and all the others, but here are some random thoughts on a few of these perpetual-motion personalities.

James Levine is a particularly interesting case, a major conductor whose recording career virtually came to a standstill a few years ago due to his huge seasonal work load at the Metropolitan Opera and the lethargic policies of RCA, Levine's principal label affiliation. Before RCA cut back its activities, Levine did manage to record several operas and a number of very fine orchestral discs of symphonies by Schumann, Brahms, and Mahler. Now Levine's main allegiance is to Deutsche Grammophon. Despite strong repertory competition from DG's high-powered roster of conductors, which includes Abbado, Karajan, Bernstein, Giulini, and Sinopoli, Levine has so far recorded Schubert's Ninth, Ravel's *Daphnis et Chloe*, Orff's *Carmina Burana*, Mozart's "Posthorn" Serenade, and Mendelssohn's *A Midsummer Night's Dream*. The complete Mozart symphonies are in the works, as well as Strauss's *Ariadne auf Naxos* and *Parsifal* live from Bayreuth. Frankly, I find Levine's DG discs to date invigorating but a trifle antiseptic compared with his RCA performances, but perhaps this is temporary—the quality of his work at the Met continues to grow and mature.

Many other middle-generation conductors have definitely traced a steady upward graph of artistic achievement through their recordings—**Bernard Haitink** and **Riccardo Muti,** for example. The prize among Haitink's latest releases is a set of the four Schumann symphonies on Philips, magnificently played by the Amsterdam Concertgebouw with its customary polish and radiance. From Muti's new discs on Angel with the Philadelphia Orchestra I would single out Berlioz's *Symphonie fantastique,* a remarkably fresh and vital performance. With its sophistication, instrumental refinement, warm blend, and vivid drama, Muti's interpretation conveys the inviting impression of a war-horse rediscovered and eagerly savored.

A number of newcomers have suddenly become prominent recording personalities, and their work has already started a few fights. I am still trying to get a fix on **Giuseppe Sinopoli,** obviously a complex musician with ideas of his own. So far, this brainy Italian conductor seems

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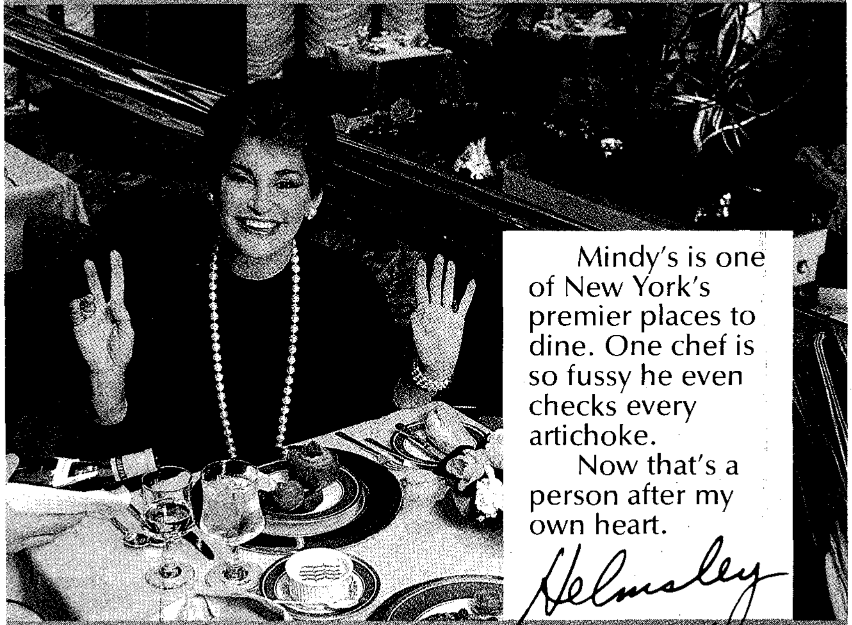

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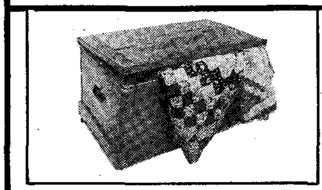

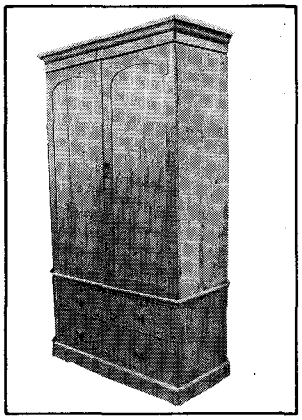

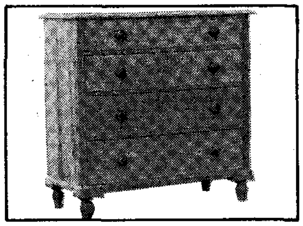

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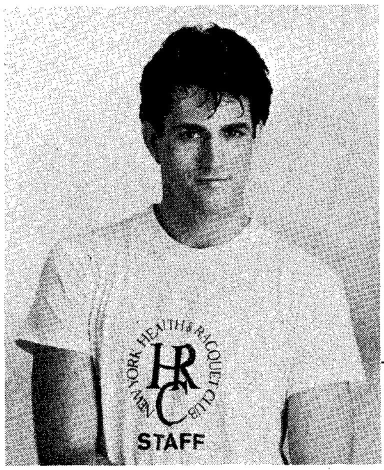

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to respond most readily to fevered, slightly overripe, late-Romantic scores, such as Puccini's *Manon Lescaut* and Mahler's Fifth Symphony—fabulous performances, and both for Deutsche Grammophon. His Verdi (*Macbeth* and *Rigoletto* on Philips), though, sounds excessively mannered to me, but others disagree and claim to hear profound revelations. At least Sinopoli is never dull.

Almost everyone is impressed by **Simon Rattle,** even though this young Britisher's New York debut last year with the Los Angeles Philharmonic fizzled badly. Rattle is clearly happiest when leading his own City of Birmingham Symphony Orchestra, and there are many worthy discs on Angel to choose from. The conductor's recordings of the first two Sibelius symphonies, believe it or not, make these familiar scores sound exciting once again, and his thrilling interpretation of Britten's *War Requiem* nearly outclasses the composer's own.

Space is running out, and I have not even mentioned Rostropovich, Dutoit, Chailly, Ashkenazy, Schwarz, Slatkin, Järvi, Kleiber, Dohnanyi—or even speculated on the fate of those two unfortunate burnouts, Zubin Mehta and Seiji Ozawa, once so ubiquitous but no longer prominent recording conductors. In closing, though, one phenomenon should certainly be noted—a new breed of conductor born from the "old music" movement. Neville Marriner and Raymond Leppard pioneered this trend—two musicians who were once typed as Baroque specialists but decided to branch out into a broader repertory. Nikolaus Harnoncourt has followed suit, another conductor who is as likely to be heard leading the Concertgebouw in Mozart as he is his own Concentus Musicus in authentic-instrument Bach performances.

Three British musicologist-conductors have been especially prolific in the recording studios lately. John Eliot Gardiner and Trevor Pinnock strike me as brilliantly gifted performing musicians, but in terms of aggressive career advancement, **Christopher Hogwood** leaves both of them in the dust. It all began with the Academy of Ancient Music's best-selling recordings of the complete Mozart symphonies and Handel's *Messiah* on authentic instruments. After that taste of success, Hogwood began to promote himself vigorously as a conductor and smooth-talking podium personality, but some people have now heard enough of his work to suspect that his talents may not equal his ambitions. If these cynics have judged too quickly, there will be ample opportunities to size up Hogwood during the next couple of years as he conducts orchestras all around the world and expands his recorded repertory to include the complete Beethoven symphonies and piano concertos, late Haydn symphonies, and a Schubert cycle. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

WELL FURNISHED

THIS ONE-DAY FURNITURE SALE INCLUDES samples, special purchases, and in-stock items, all sold as is. For example: Stanley twelve-piece dining-room sets, were $7,400, now $2,995; five-piece leather sectionals, including sofa bed and two incliners, were $6,800, now $3,760; Italian three-piece lacquer wall units, were $1,900, now $990; Weiman lacquered-goatskin-on-wood dining tables and matching buffets, were $1,500 each, now $895; upholstered sofa-and-love-seat sets, were $1,980, now $980; 40-by-72-in. polyurethane-finished travertine-marble dining tables, were $1,800, now $789; five-bay teak wall units, were $2,800, now $1,295; Flair six-piece wood bedroom sets, were $6,700, now $3,275; Selig four-piece sectionals with queen-size Simmons Maxipedic mattress and incliner, were $3,200, now $1,995. Delivery additional. Checks accepted; no credit cards; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 1/19 only.*

LINGERIE PLUS

HERE'S A TWO-WEEKEND SALE ON WOMen's lingerie and daywear (sizes P–L and 4/6–16/18). Lacy lingerie in Lycra, cotton-and-polyester blend, and Satinessa includes: teddies, were $35, now $20; gowns, were $60, now $35; bras, were $15, now $8; slacks, were $38, now $22; jackets, were $55, now $30; and more. Cash only; all sales final. *Valeria Lingerie, Ltd., 261 West 35th St., Suite 907 (594-0170); Fri. 1–5 p.m. and Sat. 10 a.m.–5 p.m.; 1/17, 18, 24, and 25 only.*

COFFEE TO GO

COFFEE PRICES ARE GOING DOWN AT Gillies. Colombian, Brazilian, mocha-java, Vienna roast, and French and Italian espresso, were $4.99 a lb., now $3.99; flavored coffees, including chocolate almond, amaretto, and Irish cream, were $5.99 a lb., now $4.99; Swiss water-decaffeinated coffees, were $7.50 a lb., now $6.50; Gillies house blends, Hawaiian Kona, Jamaica Blue Mountain, and other specialties, now $1 off per lb. Bulk teas, including black currant, Darjeeling, Earl Grey, and others, were $7.50 a lb., now $6; Gillies tea bags, were $6.99 a box of 100, now $5.99; Celestial Seasonings herbal blends, now 25 cents off discounted price. Also, Melitta coffee-makers and filters, now below discounted prices. M.C., V. accepted on sales of over $15; no checks; refunds and exchanges possible. *Gillies Coffee Co., 160 Bleecker St. (260-2130); Sun.–Fri. noon–10 p.m. and Sat. till midnight; through 1/19.*

BRACE YOURSELF

SUSPEND YOUR TROUSERS FROM CLASSIC-style braces or numbered, limited-edition, silk reproduction Calvin Curtis suspenders (such as the strong-men, American-eagle, or Liberty-silver-dollar motifs, usually $90 a pair) for 20 percent off prices in the Bernardo brochure. Suspenders, were $20–$95, now $16–$76 postage-paid (no tax outside Texas). Write or phone for brochure. M.C., V., checks accepted. *Bernardo, 2400 Westheimer Rd., 108 West Court, Houston, Texas 77098 (713-526-2686). Phone Mon.–Fri. 9 a.m.–5 p.m. Texas time (one hour earlier); through 2/28.*

ACRYLIC FURNISHINGS

LUCIDITY IS MOVING SOON TO 89TH and Madison and is reducing prices on its acrylic merchandise, some of which is in limited supply. One-of-a-kind floor samples (sold as is) include: ½-in.-thick 26-by-15-by-27-in. TV cart, was $385, now $192.50; ¾-in.-thick 40-by-14-by-30-in. waterfall-style console table, was $675, now $337.50; upholstered vanity bench, was $225, now $112.50. In-stock items include: Guzzini ice buckets, were $32.50, now $22.75; Gala highball glasses, were $15 for four, now $10.50; cotton-ball jars, were $32.50, now $22.75; and more. Delivery additional. Checks accepted; no credit cards; all sales final. *Lucidity, 775 Madison Ave., near 66th St. (861-7000); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. 11 a.m.–6 p.m.; through 1/25.*

COUNTRY COZY

OLD AND NEW AMERICAN COUNTRY-STYLE wares are on sale here. Nineteenth-century pieced quilts and 1920s and '30s appliquéd quilts, were $350–$1,400, now $280–$1,100; pillows made from antique quilts, were $38 and $45, now $25 and $35; doll and crib quilts, were $65–$450, now $52–$360; antique botanical prints, were $38, now $25; 13-by-16-in. hand-hooked rugs, were $110, now $88; and more. A.E., M.C., V., checks accepted; all sales final. *Sweet Nellie, 1262 Madison Ave., near 90th St. (876-5775); Mon.–Sat. 10 a.m.–6 p.m.; through 1/18.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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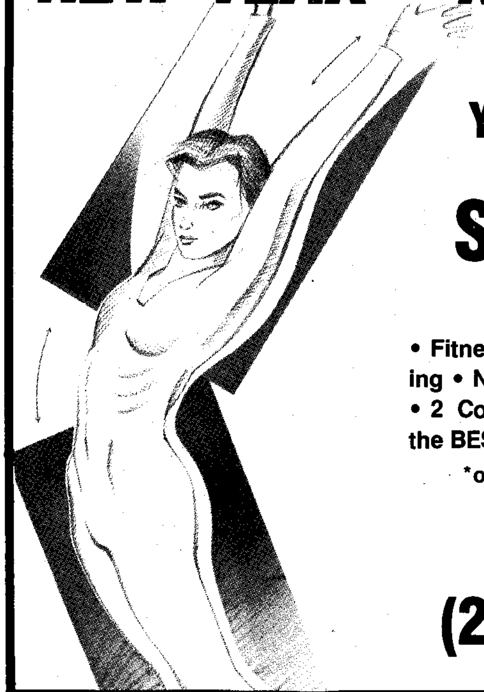

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WAREHOUSE SALE I

IT'S WORTH THE TRIP TO NEW ROCHELLE to visit the Lillian Vernon warehouse sale and Outlet Store, as well as the FBS sale (see "Warehouse Sale II" below). The Lillian Vernon mail-order firm is reducing prices drastically on its catalogue items. For example: hors d'oeuvre dishes, were $19.98, now $7.50; wood rolling pins, were $2.98, now $1; frosted water bottles, were $9.98, now two for $6; portable exercise kits, were $12.98, now $2; 1986 cat calendars, were $7.95, now $1.50; bread-baking kits, were $17.98, now $7.50; 4-by-6-ft. dhurrie rugs, were $60, now $20; children's gardening books, were $12.98, now $3; terra-cotta cheese dishes, were $12.98, now $6; cut-glass pitchers, were $17.98, now $8; and more. Two blocks from the warehouse is the Outlet Store, which is also offering reductions, including: hand puppets, were $12.98 each, now $9.98; animal soaps, were $4.98 a set, now $3.98; moon night-lights, were $16.98, now $11.98; sets of three ceramic-tile trivets, were $12.98, now $6.50; and much more. M.C., V., checks accepted; all sales final. *Lillian Vernon Warehouse Sale, The Rink, 500 Main St., New Rochelle, N.Y. 10801 (914-576-6400 sale days only), and Lillian Vernon Outlet Store, 549 Main St. (914-636-4294). By car from Manhattan: Take Triborough Bridge to Bruckner Expy. North; take I-95 (New England Tpke.) to Exit 15 (New Rochelle/the Pelhams); turn right at exit ramp onto Rte. 1 North/Main St.; go 3/4 mile. Outlet Store is on left. Warehouse Sale is two blocks past Outlet Store on right. Sale Fri. and Sat. 9 a.m.–6 p.m., Sun. 10 a.m.–5 p.m., and Mon. 9 a.m.–5 p.m.; 1/17–20 only.*

WAREHOUSE SALE II

ONLY A FEW BLOCKS FROM THE LILLIAN Vernon sale in New Rochelle is another warehouse sale. Youthful styles in women's clothing (sizes 3–15 and 4–16) and some shoes and boots that are usually sold through the FBS catalogues are here at good reductions. For example: Swedish sheared-rabbit jackets or leather-trimmed polo coats, were $695 and $850, respectively, now $350 and $400; lilac lambskin jackets with shearling interior, were $650, now $350; long-hair pieced and leather-trimmed coyote greatcoats, were $850, now $400; shearling coats in hot colors, were $650, now $350; Nancy Johnson polyester crêpe de Chine blouses, were $80, now $40; rose-patterned wool sweaters, were $70, now $35; rayon-crêpe coatdresses, were $110, now $55; cocktail dresses, were $74, now $37; Regina Kravitz open-back dresses, were $112, now $56; shoes and boots, now $15–$65. A.E., M.C., V., checks accepted; all sales final. *FBS, 659 Main St., New Rochelle, N.Y. (914-632-5777); Mon.–Sat. 9* *a.m.–5:30 p.m. See Lillian Vernon sale for directions. Sale while stock lasts.*

A SHIRT TALE

HERE'S GOOD VALUE IN DRESS SHIRTS for men (sizes 14–18½, sleeve length 32–36) and women (sizes 2–16). Cotton shirts in discontinued colors and patterns, were $25–$75, now $15–$53; slightly irregular shirts and some that were used for display, were $25–$75, now $12.50–$37.50. Lined silk neckties, were $15, now $10. Checks accepted; no credit cards; all sales final. *Victory Shirt Co., Inc., 345 Madison Ave., near 44th St. (687-6375), Mon.–Fri. 9 a.m.–6:30 p.m. and Sat. 9:30 a.m.–6 p.m.; 10 Maiden Lane (349-7111), Mon.–Fri. 9 a.m.–6 p.m. Sale begins 1/15; while stock lasts.*

KIDS'-WEAR

ALL THE ELEGANT CHILDREN'S CLOTHING (sizes 6 months–16 years) is reduced here 50 percent. Styles include: Fino Fino plaid mohair duffle coats, were $118.50–$137.75; Fino Fino flannel-lined cotton overalls, were $64.50–$75.95; wide-wale-corduroy pleated pants, were $49.75–$61.95; three-quarter-length reversible quilted cotton-denim jean jackets, were $149.95–$172.95; Jean Bourget snowsuits and ski jackets, were $67.50–$83.50; sweaters, jumpsuits, skirts, coats, and pants by Jean Bourget, Greenstones & Cie, and Marese, among others. Also, accessories, socks, backpacks, and more. Checks accepted; no credit cards; all sales final. *Greenstones & Cie, 442 Columbus Ave. (580-4322); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 6 p.m. (1/13–18), and Sun. (1/19) noon–6 p.m.; opens 11 a.m. Mon.–Sat. 1/20–25; through 1/25.*

KNIT IT

THIS CHEERFUL STORE IS HAVING A SALE on popular yarns. By Joseph Galler: silk, was $22 a 100-g. skein, now $15; Royal wool-silk-and-mohair blend, was $11 a 50-g. skein, now $7.50; Swiss linen or Fino Fino cotton-and-linen blend, was $4.80 a 50-g. ball, now $3.25; Flores mohair, was $8.50 a 50-g. skein, now $5.95; Fiorina Egyptian cotton, was $4.90 a 50-g. skein, now $3.40. By Tahki: Cabaret mohair-and-polyester blend, was $12 a 50-g. skein, now $8.25; Creole cotton, was $6.40 a 100-g. skein, now $4; Cotton Twist, was $7.20 a 100-g. skein, now $5; Daphne wool-and-silk blend, was $3.40 a 25-g. skein, now $2.40. Also, Merino yarns, including Georges Picaud mohairs. Checks accepted; no credit cards; all sales final. *From Start to Finish, 1234 Madison Ave., near 89th St., second floor (831-7274); Mon., Wed., Fri., and Sat. 10 a.m.–6 p.m. and Tues. and Thurs. till 8 p.m.; through 1/25.*

YOUR GAME

DISCONTINUED TENNIS CLOTHING AND shoes for women (clothing sizes 4–14 and shoe sizes 6–10) and men (sizes 36–46 and shoe sizes 7–12), as well as equipment, are on sale here and include: clothing in spring styles and colors from Ellesse, Fila, and Tacchini, now 40–50 percent off; entire fall line of clothing from Le coq Sportif, now 50 percent off; selected racquets from Donnay, Head, Kneissl, Prince, Wilson, and Yonex, and selected tennis shoes from Adidas and others, now 40 percent off. A.E., D.C., M.C., V. accepted; no checks; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 58th St. (757-5374); Mon.–Sat. 10 a.m.–6 p.m. Sale begins 1/14; while stock lasts.*

CORRECTION

AS THE RESULT OF A TYPOGRAPHICAL ERror, sizes listed for Royal Woman Warehouse ("Larger Women," January 13) were incorrect. Correct sizes are 14–46. *Royal Woman Warehouse, 180 Varick St., fifth floor (807-9435); through 1/25.*

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JANUARY 15

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Opening Jan. 15: *Following the Führer.* #2—*Prizzi's Honor.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Jan. 15: *Testament of Orpheus; Disobedient.* Jan. 16: *The Bonnie Parker Story; Machine Gun Kelly.* Jan. 17–18: *The Harder They Come; Land of Look Behind.* Jan. 19: *Blackmail* (1929); *Murder.* Jan. 20: *Reds.* Jan. 21: *Atlantic City; Pretty Baby.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Beg. Jan. 17: *Troll.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Uforia.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Runaway Train.* #2—*Enemy Mine.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Jan. 29: The 1986 New York Gay Film Festival. See **Museums, Societies, Etc.** for details.

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 15: *Red Headed Woman; Personal Property.* Jan. 16: *The Man Who Never Was; The Spy Who Came in From the Cold.* Jan. 17–18: *Dinner at Eight; The Women.* Jan. 19: *A Slight Case of Murder; Arsenic and Old Lace.* Jan. 20: *Los Olvidados; Viridiana.* Jan. 21: *In a Lonely Place; Dead Reckoning.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Jan. 15–16: *Blow-Up; The Passenger.* Jan. 17–18: *Sophie's Choice; The World According to Garp.* Jan. 19–21: Best of Marilyn Monroe. Jan. 19: *Bus Stop; The Seven Year Itch.* Jan. 20–21: *Gentlemen Prefer Blondes; How to Marry a Millionaire.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*When Father Was Away on Business.* #2—*Sotto . . . Sotto.* #3—*Kiss of the Spider Woman.* #4—Thru Jan. 16: *Jagged Edge.* Beg. Jan. 17: *Gringo.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—Thru Jan. 16: *101 Dalmatians.* Opening Jan. 17: *The Journey of Natty Gann.* #2—Thru Jan. 16: *Head Office.* Opening Jan. 17: *Iron Eagle.* #3—Thru Jan. 16: *Clue.* Opening Jan. 17: *The Adventures of Mark Twain.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *The Jewel of the Nile.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Jan. 16: *Head Office.* Opening Jan. 17: *Murphy's Romance.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Black Moon Rising.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *White Nights.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Rocky IV.* #2—*A Chorus Line.* #3—*Young Sherlock Holmes.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Revolution.* #2—*Spies Like Us.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Young Sherlock Holmes.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Out of Africa.* #2—*Rocky IV.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Black Moon Rising.* #3—*Back to the Future.* #4—*A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #5—*Krush Groove.* #6—*Commando.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Thru Jan. 16: *Runaway Train.* Opening Jan. 17: *The Journey of Natty Gann.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Enemy Mine.*

36. EMBASSY 2, 3, 4—B'way nr. 47th St. 730-7262. *Clue.* (Different endings in each theater.)

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*The Annihilators.* #2—*The Jewel of the Nile.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *101 Dalmatians.* Closed Jan. 21.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Troll.* #2—*The Alchemist.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru Jan. 16: *101 Dalmatians.* Opening Jan. 17: *The Journey of Natty Gann.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *White Nights.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Jan. 16: *101 Dalmatians.* Opening Jan. 17: *The Journey of Natty Gann.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Jagged Edge.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Prizzi's Honor.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru Jan. 16: *Runaway Train.* Opening Jan. 17: *Murphy's Romance.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Runaway Train.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Jan. 16: *Fool for Love.* Opening Jan. 17: *Stripper.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Revolution.* #2—*Black Moon Rising.*

55. BARONET—Third Ave. at 59th St. 355-1663. Thru Jan. 16: *Clue.* Opening Jan. 17: *Murphy's Romance.* **CORONET—***White Nights.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II—**753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Jan. 16: *Head Office.* Opening Jan. 17: *Iron Eagle.* #2—832-2720. *Twice in a Lifetime.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Color Purple.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—Thru Jan. 16: *A Chorus Line.* Opening Jan. 17: *The Clan of the Cave Bear.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Jan. 16: *Enemy Mine.* Beg. Jan. 17: *Troll.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Jewel of the Nile.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Jan. 16: *Head Office.* Opening Jan. 17: *Iron Eagle.* #2—*Spies Like Us.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Jan. 16: *Black Moon Rising; The Stuff.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *A Chorus Line.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*When Father Was Away on Business.* #3—*Twice in a Lifetime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 14–15: *Star!* Jan. 16–18: *To Have and Have Not; Notorious.* Jan. 19–20: *The King and I; Anastasia.* Jan. 21–22: *Margie; Good News.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Mystery of Alexina.* #2—Jan. 15–21: *Sharma and Beyond.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Rocky IV.* #2—*The Color Purple.* #3—*Young Sherlock Holmes.* #4—*Out of Africa.* #5—*Brazil.* #6—*The Jewel of the Nile.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 15: *Tempest* (1982); *The Tempest* (1960). Jan. 16: *Chilly Scenes of Winter; Baby, It's You.* Jan. 17: *Blow-Up; Zabriskie Point.* Jan. 18: *Lola; Lili Marleen.* Jan. 19: *The Woman Next Door; The Last Metro.* Jan. 20: *Pat Garrett and Billy the Kid; Bring Me the Head of Alfredo Garcia.* Jan. 21: *Interiors; Hour of the Wolf.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Jan. 30: Fifty Years of Japanese Cinema. Jan. 14–19: *Chushingura.* Jan. 20–21: *The Ballad of Narayama; Vengeance Is Mine.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Jan. 16: *Head Office; 101 Dalmatians.* Opening Jan. 17: *The Journey of Natty Gann.* #2—*Runaway Train.* #3—Thru Jan. 16: *Black Moon Rising.* Opening Jan. 17: *The Adventures of Mark Twain.* #4—Thru Jan. 16: *Back to the Future.* Opening Jan. 17: *Iron Eagle.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Jewel of the Nile.* #2—*Black Moon Rising.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Asian Women Directors. Jan. 17 at 8: *Nightsongs* (USA, 1984) by Marva Nabili.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 15 at 7:30: *Start the Revolution Without Me* (1970) by Bud Yorkin, with Gene Wilder and Donald Sutherland.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $2. Healing Arts Film Festival. Jan. 19 at 1: *Madame Curie* (1943) by Mervyn LeRoy, with Greer Garson and Walter Pidgeon.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 15 at 1, 3:15, 6 & 8:30: *Louisiana Story* (1948) by Robert Flaherty.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Kaleidoscope—German Postwar Literature in the New German Cinema. Jan. 18 at 1: *Literaturverfilmungen* (West Germany, 1973) by Vlado Kristl, in German without Eng. subtitles, and *Circle of Deceit* (West Germany, 1982) by Volker Schlöndorff, with Hanna Schygulla and Bruno Ganz; introduced by Christian-Albrecht Gollub.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Close-up of Japan New York 1985–86: New Films/Animation. Jan. 16 at 6 & 8:30: *Attack on a Bakery* (Japan, 1983) by Naoto Yamakawa, and *The Nuclear Gypsies* (Japan, 1984) by Azuma Morisaki.

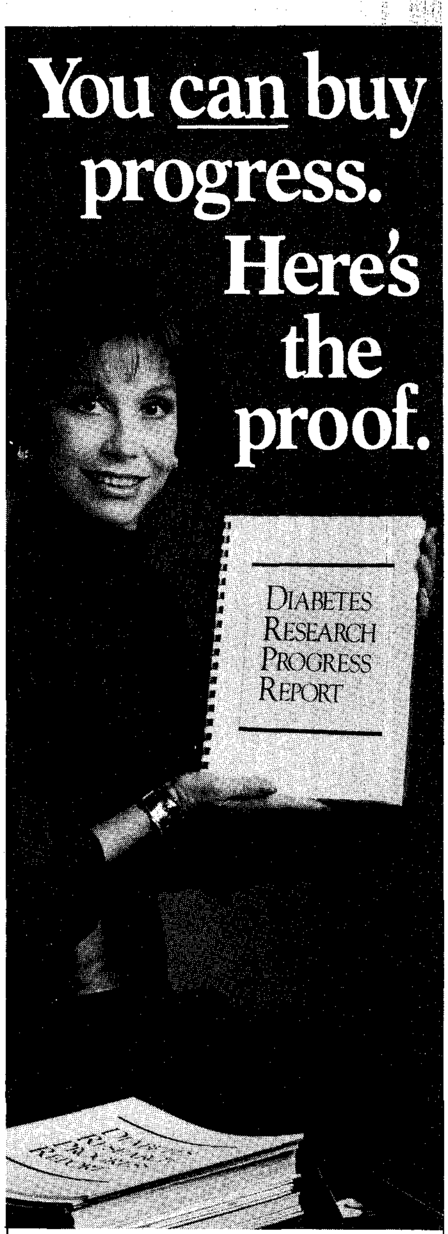
JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Jan. 19 at 12:30, 1:30 & 2:30: Jewish Artists in Paris: "A Visit With Jacques Lipchitz" from *Directions* (ABC, 1961), and *Chaim Soutine* (1970) by RJM Productions. Cinéma Montparnasse: adm. $5: Jan. 19 at 4: *Le Million* (France, 1931) by René Clair.

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room, thru Feb. 1: Tue.–Fri. at 1: Tapes by request; Tue.–Fri. at 2:30, Sat. at 1: Desire Repressed and Suppressed: *My Days in Heaven* (1981) by Ed Rudolph, *The Complete Anne Frank* (1984) by Dale Hoyt, and *The Woman Next Door* (1985) by Burt Barr; Tue.–Fri. at 3:45, Sat. at 2:15: Selections from "Ugly Actions"; Tue.–Fri. at 5, Sat. at 3:30: Selections from "TNT."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Series: filmmakers present. Jan. 18 at 8: Richard Lerman: films, performance, and sound; includes: *Transducer Series Films* (1984–85) and *Glass Shots With Flower* (1981).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Jan. 24: Discovery: *I Remember Mama.* Thru Jan. 30: Jazz on Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Jan. 16–Mar. 2: New Video: Japan. **Titus Theater 1:** British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Film. Jan. 16 at 2:30: *The Divorce of Lady X* (Great Britain, 1938) by Tim Whelan, with Laurence Olivier and Merle Oberon; at 6: *Oh, Mr. Porter!* (Great Britain, 1937) by Marcel Varnel. Jan. 17 at 2:30: *Champagne Charlie* (Great Britain, 1944) by Alberto Cavalcanti; at 6: (See Jan. 16 at 2:30). Jan. 18 at 12:30: Warner Bros. Cartoons Golden Jubilee: Six Directors in Search of a Pig; at 2: *Vice Versa* (Great Britain, 1948) by Peter Ustinov; at 5: (See Jan. 17 at 2:30). Jan. 19 at 12:30: (See Jan. 18 at 12:30); at 2: *Miranda* (Great Britain, 1948) by Ken Annakin; at 5: *Maytime in Mayfair* (Great Britain, 1949) by Herbert Wilcox. Jan. 20 at 2:30: (See Jan. 18 at 2); at 6: Directors Guild of America: Fiftieth Anniversary Tribute: *Love Me Tonight* (1932) by Rouben Mamoulian, with Maurice Chevalier and Jeanette MacDonald; Mamoulian present. Jan. 21 at 2:30: (See Jan. 19 at 5); at 6: (See Jan. 19 at 2). **Titus Theater 2:** Close-up of Japan New York 1985–86: New Films/Animation. Jan. 16 at 12 noon: Japanese Advertising Films; at 3 & 6:30: 1984 Academy Survey of Documentary Films: *In the Name of the People* (1984) by Alex Drehsler and Frank Christopher. Jan. 17 at 3: Films by Yoji Kuri: 85-min. program of eleven films (1962–78); 6:30: Recent Japanese Animation: 70-min. program of eleven films (1979–84) by seven filmmakers. Jan. 18 at 2:30: Films by Kihachiro Kawamoto: 79-min. program of five films (1968–79); 5:30: (See Jan. 17 at 6:30). Jan. 19 at 2:30: Films by Osamu Tezuka: 88-min. program of four films (1962–85); 5:30: (See Jan. 17 at 6:30). Jan. 20 at 6:30: Video Viewpoints: Mako Idemitsu, "The Video Monitor as an Inner World." Jan. 21 at 3 & 6:30: Hiroshima '85: Selection of animated films from Hiroshima's first International Animated Festival.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner and series tickets available. The Sun Never Sets on Jewish Life. Jan. 15 at 6:30: *Sosua—Jewish Haven in the Caribbean* and *The Jews of Djerba.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Jan. 14–15 at 8 (members $2 adm. Jan. 15): Tribute to Martin Luther King Jr.: *Go Tell It on the Mountain* (1984) by Stan Lathan, with Paul Winfield and Ruby Dee. Jan. 16 at 8, Jan. 17–18 at 8 & 10, Jan. 19 at 5, 7 & 9, Jan. 20 at 5 & 7: *Sheer Madness* (West Germany, 1982) by Margarethe von Trotta, with Hanna Schygulla; Jan. 19 at 2 (benefit for the ACLU; adm. $5): *Z* (France, 1969) by Costa-Gavras. Jan. 21–27 (Jan. 21 at 8): *28 Up* (Great Britain, 1985) by Michael Apted.

NEW YORK GAY FILM FESTIVAL—8th Street Playhouse, 8th St. E. of Sixth Ave. 674-6515. Adm. $6; "six-pack" $30. Thru Jan. 29. Jan. 15 at 5:50: *Domestic Bliss* (Great Britain) by Joy Chamberlain, and *If She Grows Up Gay* by Karen Sloe; 7:30: *Novembermoon* (West Germany/France) by Alexandra von Grote; 9:40: *Olivia* (France, 1951) by Jacqueline Audry. Jan. 16 at 5:50: *Dear Boys* (Holland) by Paul de Lussanet; 7:40: *The Kiss* (Brazil) by Bruno Barreto; 9:40: *Republic of Assassins* (Brazil) by Miguel Faria. Jan. 17 at 5:50: *This Special Friendship* (France) by Jean Delannoy; 7:40: *Paul Cadmus: Enfant Terrible at 80* by David Sutherland; Cadmus present; 9:30: *Hidden Pleasures* (Spain) by Eloy de l'Iglesia. Jan. 18 at 1:30: *Mara* (Holland/Portugal) by Angela Linders, and *Allers-Venues* (France) by Vivian Ostrovsky; 3:15: *Horror Vacuii* (West Germany) by Rosa von Praunheim; at 5: *Mala Noche* by Gus Van Sant Jr.; 6:45: (See Jan. 17 at 9:30); 8:50: *Sparkle's Tavern* by Curt McDowell. Jan. 19 at 1:30: *Drama in Blond* (West Germany) by Lothar Lambert; 3:15: Short and Sweet and Sour: *Try to Remember* (Denmark) by Stefan Christian Henszelman, *Commercial for Murder* by Amy Goldstein, *Together and Apart* (Canada) by Laurie Lynd, and *The Chance* (West Germany) by Christoph Eichhorn; 4:40: (See Jan. 15 at 7:30); at 7: *A Woman Like Eve* (Holland) by Nouchka van Brakel, with Maria Schneider; 9:15: *Times Square* (1980) by Alan Moyle. Jan. 20 at 6: (See Jan. 18 at 8:50); 8:50: (See Jan. 18 at 5); 10:30: *More and More Love* (Japan) by Koji Kamota. Jan. 21 at 6 (See Jan. 15 at 7:30); 8:20: (See Jan. 15 at 5:50); 10:10: *The Angelic Conversation* (Great Britain) by Derek Jarman.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 16 at 12 noon: Classic Documentaries: *The River* (1937) by Pare Lorentz, *The City* (1939) by Ralph Steiner and Willard Van Dyke, and *Valley Town* (1940) by Willard Van Dyke. Jan. 21 at 12 noon: Ben Hecht, Screenwriter: *Wuthering Heights* (1939) by William Wyler, with Laurence Olivier and Merle Oberon; 2:30: *Rififi* (France, 1955) by Jules Dassin.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Jan. 17 at 2: Films by Louis and Auguste Lumiere (France, 1895–98).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *je tu il elle* (Belgium-France, 1974) by Chantal Akerman.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. The Real Big Picture Show. Jan. 18 at 2: *Blow-Up* (Great Britain, 1966) by Michelangelo Antonioni, with David Hemmings, Vanessa Redgrave, and Sarah Miles.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Jan. 19 at 1:30: *A Day at the Races* (1937) by Sam Wood, with the Marx Brothers.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 19: The L.A. Rebellion: A Turning Point in Black Cinema. Jan. 15–18 at 12 noon, Jan. 19 at 1: *Four Women* (1978) by Julie Dash, *Water Ritual #1: An Urban Rite of Purification* (1980) by Barbara McCullough, *A Different Image* (1982) by Alile Sharon Larkin, and *Illusions* (1982) by Julie Dash; Jan. 16 only: gallery talk with Clyde Taylor following screening.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *Troll.* #2—*Runaway Train.* #3—*Black Moon Rising.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Jan. 16: *Year of the Dragon.* #2—Thru Jan. 16: *Game of Death; Revenge of the Ninja.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Alchemist.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Runaway Train.* #2—*The Jewel of the Nile.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Rocky IV.* #2—*White Nights.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Jan. 16: *Black Moon Rising.* Beg. Jan. 17: *Troll.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Runaway Train.* #2—Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #4—Thru Jan. 16: *White Nights.* Beg. Jan. 17 (tent.): *The Journey of Natty Gann.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Beg. Jan. 17: *Troll.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Annihilators.* #2—*Black Moon Rising.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—*The Annihilators.* #4—*Black Moon Rising.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rocky IV.* #2—*Runaway Train.* #3—*The Alchemist.* #4—*Enemy Mine.* #5—*101 Dalmatians.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Out of Africa.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*101 Dalmatians.* #2—*White Nights.* #3—*The Color Purple.* #4—*Enemy Mine.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.* #2—*Runaway Train.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17 (tent.): *The Journey of Natty Gann.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Black Moon Rising.* #2—*The Annihilators; 101 Dalmatians.* #3—*Runaway Train.* #4—*Rocky IV.* #5—*Head Office.* #6—*The Jewel of the Nile.* #7—*Spies Like Us.* #8—*Out of Africa.* #9—*White Nights.* #10—*Young Sherlock Holmes.* #11—Thru Jan. 16: *Enemy Mine.* Beg. Jan. 17: *The Adventures of Mark Twain.* #12—*The Color Purple.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Black Moon Rising.* #2—*Runaway Train.* #3—Beg. Jan. 17: *Iron Eagle.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rocky IV.* #2—*White Nights.* #3—*Head Office.* #4—Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17: *The Journey of Natty Gann.* #5—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *The Color Purple.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Runaway Train.* #2—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Black Moon Rising.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #4—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Black Moon Rising.* #2—*Out of Africa.* #3—*Runaway Train.* #4—*White Nights.* #5—*Rocky IV.* #6—*Head Office.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Out of Africa.* #2—*Young Sherlock Holmes.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—Thru Jan. 16: *Runaway Train; 101 Dalmatians.* Beg. Jan. 17: *The Adventures of Mark Twain.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Jewel of the Nile.* #2—*White Nights.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—Thru Jan. 16: *Runaway Train.* Beg. Jan. 17: *Troll.* #2—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Iron Eagle.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*The Annihilators.* #3—*The Alchemist.* #4—*Black Moon Rising.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Spies Like Us; The Annihilators.* #4—*Runaway Train.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Young Sherlock Holmes.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Enemy Mine.* #2—*Head Office.* #3—*Rocky IV.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17: *Troll.* #2—*Rainbow Brite and the Star Stealer.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Jan. 16: *Back to the Future.* Beg. Jan. 17: *White Nights.* #2—Thru Jan. 16: *Target.* Beg. Jan. 17: *Clue.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Clue.* #2—*White Nights.* #3—*Runaway Train; 101 Dalmatians.* #4—*The Jewel of the Nile.* #5—*Spies Like Us.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*White Nights.* #2—*Out of Africa.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Black Moon Rising.* #2—*The Jewel of the Nile.* #3—*Rocky IV.* #4—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Iron Eagle.* #5—*Runaway Train.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Black Moon Rising; Angel.* #2—*Runaway Train; American Ninja.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*White Nights.* #3—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll.* #4—*The Jewel of the Nile.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Spies Like Us.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Jewel of the Nile.* #2—

White Nights. #3—*Runaway Train.* #4—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Jan. 16: *Rocky IV; Red Sonja.* Beg. Jan. 17: *The Protector; Blade Runner.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Purple.* #2—*The Jewel of the Nile.* #3—*Out of Africa.* #4—*Black Moon Rising.* #5—*The Color Purple.* #6—*Clue.* #7—Thru Jan. 16: *Enemy Mine.* Beg. Jan. 17: *The Adventures of Mark Twain.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—Thru Jan. 16: *101 Dalmatians.* #3—*Runaway Train.* #4—*Black Moon Rising.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Head Office.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Black Moon Rising.* #2—*Out of Africa.* #3—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.* #4—Thru Jan. 16: *Clue; 101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*White Nights.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 16: *Jagged Edge.* #2—Thru Jan. 16: *Enemy Mine.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Jan. 16: *Clue; 101 Dalmatians.* Beg. Jan. 17 (tent.): *Fool for Love.* #2—*Runaway Train.* #3—*White Nights.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—*Black Moon Rising.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Jewel of the Nile.* #2—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Iron Eagle.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Troll.* #4—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *The Journey of Natty Gann.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Jan. 16: *Black Moon Rising.* Beg. Jan. 17: *The Adventures of Mark Twain.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—*Out of Africa.* #5—*Runaway Train.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Young Sherlock Holmes.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—Tent.: *Black Moon Rising.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—*Runaway Train.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17 (tent.): *Troll.* #2—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Iron Eagle.* #3—*Black Moon Rising.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Jan. 16: *Back to the Future.* Beg. Jan. 17: *Clue.* #2—*Agnes of God.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *Troll.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Black Moon Rising.* #2—*Young Sherlock Holmes.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Runaway Train.* #2—*The Jewel of the Nile.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—*White Nights.* #2—*Young Sherlock Holmes.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Jan. 16: *The Alchemist.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*Runaway Train.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Jewel of the Nile.* #2—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *Troll.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*White Nights.* #2—*Black Moon Rising.*

502. BELLEROSE—RKO—775-1351. Jan. 15-21: *Back to the Future.*

503. BELLMORE—THE MOVIES—783-7200. Thru Jan. 16: *Jagged Edge; St. Elmo's Fire.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Young Sherlock Holmes.* #2—Thru Jan. 16: *Jagged Edge.* #3—Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—*Runaway Train.* #4—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.*

507. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—Thru Jan. 16: *Black Moon Rising.* Beg. Jan. 17: *Iron Eagle.* #4—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Troll.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*The Jewel of the Nile.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *Troll.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

511. HEWLETT—RKO—791-6768. Jan. 15-21: *Back to the Future.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*Runaway Train.* #2—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *Troll.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Rocky IV.* #2—*The Color Purple.* #3—Thru Jan. 16: *Enemy Mine.* Beg. Jan. 17: *The Adventures of Mark Twain.* #4—*Young Sherlock Holmes.* #5—*Out of Africa.* #6—*Black Moon Rising.*

514. LAWRENCE—RKO—371-0203. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—*Black Moon Rising.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Jan. 16: *Back to the Future.* Beg. Jan. 17: *Jagged Edge.* #2—Thru Jan. 16: *Agnes of God; St. Elmo's Fire.* Beg. Jan. 17: *Clue.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Clue.* #2—*Out of Africa.* #3—*Head Office.* #4—*Rocky IV.* #5—*A Chorus Line.* #6—*Black Moon Rising.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Jan. 16: *Clue.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*The Jewel of the Nile.* #2—*Runaway Train.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #4—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

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MOVIES

520. MALVERNE—TWIN—599-6966. #1—Thru Jan. 16: *Back to the Future.* Beg. Jan. 17: *Agnes of God.* #2—Thru Jan. 16: *Jagged Edge.* Beg. Jan. 17: *Clue.*

521. MANHASSET—MANHASSET—627-7887. #1—*The Jewel of the Nile.* #2—*Runaway Train.* #3—Thru Jan. 16: *Clue.* Beg. Jan. 17: *Fool for Love.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—*White Nights.* #3—*Spies Like Us.* #4—*Out of Africa.* #5—*Runaway Train.* #6—*The Jewel of the Nile.* #7—*Black Moon Rising.* #8—Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.* #9—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*Out of Africa.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Out of Africa.* #2—*Runaway Train.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Jan. 16: *Clue.* #2—Thru Jan. 16: *Jagged Edge.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*Agnes of God.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*The Annihilators; 101 Dalmatians.* #2—*Runaway Train.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Out of Africa.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*Spies Like Us.* #4—Thru Jan. 16: *Jagged Edge.* Beg. Jan. 17: *The Color Purple.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Out of Africa.* #2—*Spies Like Us.*

535. ROSLYN—ROSLYN—621-8488. #1—*Rocky IV.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Murphy's Romance.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*Enemy Mine.* #3—*The Jewel of the Nile.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Black Moon Rising.* #2—*The Annihilators; 101 Dalmatians.* #3—*Spies Like Us.* #4—*White Nights.* #5—*A Chorus Line.* #6—*Out of Africa.* #7—*Clue.* #8—*Young Sherlock Holmes.* #9—*Runaway Train.* #10—*The Color Purple.* #11—*Rocky IV.* #12—Thru Jan. 16: *Krush Groove.* Beg. Jan. 17: *The Adventures of Mark Twain.*

540. WANTAGH—RKO—781-6969. Jan. 15–21: *Back to the Future.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Black Moon Rising.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Troll.* #3—*Runaway Train.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Jan. 16: *Clue.* #2—Thru Jan. 16: *After Hours.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*Runaway Train.* #3—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.*

601. BABYLON—RKO—669-0700. #1—*Enemy Mine.* #2—*White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Clue.* #3—*Black Moon Rising.*

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Black Moon Rising.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Enemy Mine.* #2—Thru Jan. 16: *Clue; 101 Dalmatians.* Beg. Jan. 17: *The Adventures of Mark Twain.* #3—*Runaway Train.* #4—*The Color Purple.* #5—*The Jewel of the Nile.* #6—*A Chorus Line.* #7—*Rocky IV.* #8—*Out of Africa.* #9—*White Nights.* #10—*Spies Like Us.* #11—*Head Office.* #12—*Black Moon Rising.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*White Nights.* #3—*Head Office.* #4—*Young Sherlock Holmes; 101 Dalmatians.* #5—Thru Jan. 16: *Clue.* Beg. Jan. 17: *The Adventures of Mark Twain.* #6—*The Jewel of the Nile.* #7—*A Chorus Line.* #8—*Runaway Train.* #9—*Rocky IV.* #10—*The Color Purple.* #11—*Spies Like Us.*

610. COMMACK—RKO—499-4545. #1—*The Alchemist.* #2—*Black Moon Rising.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—*Head Office.* #3—*Rocky IV.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Spies Like Us.* #4—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #5—Thru Jan. 16: *The Alchemist; 101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #6—*Runaway Train.* #7—Thru Jan. 16: *White Nights.* Beg. Jan. 17: *Troll; The Adventures of Mark Twain.* #8—*Out of Africa.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Out of Africa.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*Black Moon Rising.* #4—*Runaway Train.* #5—Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *Fool for Love.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Clue; 101 Dalmatians.* #2—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *The Jewel of the Nile.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*White Nights.* #3—*Spies Like Us.* #4—*Runaway Train.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*Out of Africa.* #3—*White Nights.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. *Jagged Edge.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—Thru Jan. 16: *Head Office; 101 Dalmatians.* Beg. Jan. 17: *The Adventures of Mark Twain.* #4—*Young Sherlock Holmes.* #5—*Out of Africa.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Runaway Train.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 16: *Jagged Edge.* Beg. Jan. 17: *Clue.*

628. OAKDALE—OAKDALE—589-8118. Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *Back to the Future.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Iron Eagle.* #2—*Rocky IV.* #3—*Black Moon Rising.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*Out of Africa.* #2—*White Nights.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *Troll.* **OUTDOOR**—Thru Jan. 16: *The Annihilators; The Alchemist.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Fool for Love.* #2—*Runaway Train.*

633. PORT JEFFERSON—MINI EAST—928-6555. Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *The Color Purple.* **WEST**—*Out of Africa.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Jan. 15–21: *Back to the Future.*

635. RIVERHEAD—SUFFOLK—727-3133. *Spies Like Us.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 16: *Wetherby.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*White Nights.* #3—*Runaway Train.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Jan. 16: *Agnes of God.* #2—Thru Jan. 16: *101 Dalmatians.*

640. SMITHTOWN—SMITHTOWN—265-1551. *White Nights.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Rocky IV.* #2—Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17 (tent.): *Spies Like Us.* #3—*White Nights.*

642. STONY BROOK—LOEWS—751-2300. #1—*Out of Africa.* #2—*Rocky IV.* #3—*Black Moon Rising.*

643. WEST ISLIP—TWIN—669-2626. #1—*Young Sherlock Holmes.* #2—Thru Jan. 16: *Back to the Future.* Beg. Jan. 17 (tent.): *Clue.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Rocky IV.* #2—*White Nights.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *The Jewel of the Nile.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Runaway Train.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*White Nights.* #2—*Runaway Train.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*White Nights.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

704. HARRISON—CINEMA—835-2961. Thru Jan. 16: *Agnes of God.*

705. HARTSDALE—CINEMA—428-2200. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—Thru Jan. 16: *Clue.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *White Nights.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Jewel of the Nile.* #2—*Out of Africa.* #3—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll.* #4—Thru Jan. 16: *Head Office.* Beg. Jan. 17 (tent.): *Iron Eagle.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*White Nights.* #2—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *The Color Purple.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 16: *Clue.* Beg. Jan. 17 (tent.): *Young Sherlock Holmes.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Jan. 16: *The Alchemist; Spies Like Us.* #2—*Out of Africa.* #3—*White Nights.* #4—*Runaway Train; 101 Dalmatians.* #5—*Black Moon Rising.* #6—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #7—*The Jewel of the Nile.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*Out of Africa.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Out of Africa.* #4—*Head Office.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Spies Like Us.* #2—Thru Jan. 16: *Young Sherlock Holmes; 101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #3—Thru Jan. 16: *Enemy Mine.* #4—*Black Moon Rising.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Jan. 16: *Jagged Edge.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

717. RYE—RYE RIDGE—939-8177. #1—*Rocky IV.* #2—Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17: *Fool for Love.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Thru Jan. 16: *Prizzi's Honor.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Black Moon Rising; 101 Dalmatians.* #2—*Out of Africa.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Runaway Train.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—*The Color Purple.* #3—*Rocky IV.* #4—Thru Jan. 16: *Enemy Mine.*

723. YONKERS—MOVIELAND—793-0002. #1—*Out of Africa.* #2—*The Jewel of the Nile.* #3—*Young Sherlock Holmes.* #4—*Spies Like Us.*

724. YONKERS—PARK HILL—969-4477. #1—*Black Moon Rising.* #2—*Runaway Train.* #3—*The Alchemist; 101 Dalmatians.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*White Nights.* #2—*Runaway Train.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Chorus Line.* #2—*White Nights.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #4—*The Color Purple.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17 (tent.): *Troll.* #2—*The Jewel of the Nile.*

757. NYACK—CINEMA EAST—358-6631. *Black Moon Rising.*

759. PEARL RIVER—CENTRAL—735-2530. *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Young Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*White Nights.* #2—*Runaway Train.*

763. STONY POINT—9 W CINEMA—942-0303. *101 Dalmatians.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Jan. 16: *Clue.* Beg. Jan. 17: *The Journey of Natty Gann.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*A Chorus Line.*

801. DANBURY—CINE—743-2200. #1—*White Nights.* #2—*Spies Like Us.* #3—Thru Jan. 16: *Clue.* Beg. Jan. 17: *The Color Purple.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—*Black Moon Rising.* #2—*Runaway Train.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

806. FAIRFIELD—COUNTY—334-1411. *Black Moon Rising; 101 Dalmatians.*

807. GREENWICH—CINEMA—869-6030. #1—*A Chorus Line.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*White Nights.* #3—Thru Jan. 16: *Clue.* Beg. Jan. 17: *Fool for Love.*

810. NORWALK—CINEMA—838-4504. #1—*Runaway Train.* #2—*Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *Black Moon Rising.*

812. SOUTH NORWALK—SONO—866-9202. Jan. 15-16: *Sweet Dreams.* Jan. 17-23: *The Gods Must Be Crazy.*

813. SPRINGDALE—STATE—325-0250. Thru Jan. 16: *Death Wish 3; 101 Dalmatians.* Beg. Jan. 17: *Young Sherlock Holmes.*

814. STAMFORD—AVON—324-9205. #1—*Black Moon Rising.* #2—*Young Sherlock Holmes.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*Runaway Train.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Jan. 16: *Jagged Edge; 101 Dalmatians.* #2—Thru Jan. 16: *The Alchemist.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Jewel of the Nile.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rocky IV.* #2—*White Nights.* #3—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *The Color Purple.*

819. WESTPORT—FINE ARTS—227-3324. #1—*White Nights.* #2—*The Color Purple.* #3—227-9619. *Rocky IV.* #4—226-6666. *Out of Africa.*

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MOVIES

820. WESTPORT—POST—227-0500. Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17: *Fool for Love.*

821. WILTON—CINEMA—762-5678. Thru Jan. 16: *The Jewel of the Nile.* Beg. Jan. 17: *The Adventures of Mark Twain.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Jan. 16: *White Nights; 101 Dalmatians.* Beg. Jan. 17: *Iron Eagle.* #2—*Black Moon Rising.* #3—Thru Jan. 16: *Young Sherlock Holmes.* Beg. Jan. 17 (tent.): *The Color Purple.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Jan. 16: *Back to the Future.* #2—*Out of Africa.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Black Moon Rising.* #2—*Rocky IV.* #3—*The Annihilators.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Troll.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*Runaway Train.* #4—Thru Jan. 16: *Spies Like Us; 101 Dalmatians.* Beg. Jan. 17 (tent.): *The Journey of Natty Gann.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Runaway Train.* #2—*Black Moon Rising.* #3—*Clue.* #4—*Spies Like Us.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*A Chorus Line.* #3—*Out of Africa.* #4—*The Jewel of the Nile.* #5—*Rocky IV.* #6—*The Color Purple.*

906. UNION CITY—SUMMIT—865-4120. Program unavailable.

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Jan. 16: *Jagged Edge; Fright Night.* Beg. Jan. 17: *The Alchemist.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *White Nights.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Black Moon Rising.* #2—*Spies Like Us; Scream.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Jewel of the Nile.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Black Moon Rising.*

914. IRVINGTON—CASTLE—372-9324. #1—*Black Moon Rising; Children of the Corn.* #2—*Runaway Train; King Solomon's Mines.*

915. LIVINGSTON—COLONY—992-0800. *Out of Africa.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *White Nights.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—Thru Jan. 16: *Clue.* Beg. Jan. 17: *The Journey of Natty Gann.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*101 Dalmatians.* #2—Thru Jan. 16: *The Alchemist.* #3—*Back to the Future.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*Black Moon Rising.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*White Nights.* #2—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #3—*Runaway Train.*

922. VERONA—VERONA—239-0880. *Black Moon Rising.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 16: *Back to the Future.*

931. CRANFORD—RKO—276-9120. #1—*Rocky IV.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Dance With a Stranger.*

933. LINDEN—TWIN—925-9787. #1—*Black Moon Rising; Santa Claus: The Movie.* #2—Thru Jan. 16: *Head Office; 101 Dalmatians.* Beg. Jan. 17: *Iron Eagle.*

934. ROSELLE PARK—PARK—245-0358. *Back to the Future.*

935. SUMMIT—STRAND—273-3900. *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Jan. 16: *Spies Like Us.* #2—Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *Iron Eagle.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru Jan. 16: *The Return of the Soldier.*

938. UNION—RKO—686-4373. #1—*White Nights.* #2—*Young Sherlock Holmes.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #2—*The Jewel of the Nile.* #3—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Troll.*

940. WESTFIELD—TWIN—654-4720. #1—*Runaway Train.* #2—Thru Jan. 16: *101 Dalmatians; Clue.* Beg. Jan. 17: *The Journey of Natty Gann.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.*

951. CLOSTER—CLOSTER—768-8800. Thru Jan. 16: *Young Sherlock Holmes.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Clue.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—Thru Jan. 16: *The Alchemist.* Beg. Jan. 17: *Troll.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Annihilators.* #2—*Black Moon Rising.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Jan. 16: *Head Office.* Beg. Jan. 17 (tent.): *Iron Eagle.* #2—*Runaway Train.*

957. FORT LEE—SHARON—224-0202. *White Nights.*

958. OAKLAND—TWIN—337-4478. #1—*White Nights.* #2—*Runaway Train.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Jan. 16: *Back to the Future.* #2—Thru Jan. 16: *Agnes of God.*

960. PARAMUS—CINEMA 35—845-5070. Thru Jan. 16: *Enemy Mine.* Beg. Jan. 17 (tent.): *Troll.*

961. PARAMUS—DRIVE-IN—368-1440. Jan. 17–19: Program unavailable.

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman; 101 Dalmatians.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color Purple.* #2—*Clue.* #3—Thru Jan. 16: *Head Office.* Beg. Jan. 17: *Iron Eagle.* #4—*Rocky IV.* #5—*Young Sherlock Holmes.* #6—*Out of Africa.* #7—*The Jewel of the Nile.* #8—*Rocky IV.* #9—*Runaway Train.* #10—*White Nights.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Black Moon Rising.* #2—*Spies Like Us.* #3—*A Chorus Line.*

965. RAMSEY—CINEMA—825-2090. *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Jan. 16: *Jagged Edge; Santa Claus: The Movie.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—*Young Sherlock Holmes.* #4—*Clue.*

969. RIDGEWOOD—ROSEBUD—670-9183. Jan. 13–16: *Dr. Zhivago.* Jan. 17–19: *Cabaret.* Jan. 20–23: *The Big Store.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Jan. 16: *Enemy Mine.* #2—Thru Jan. 16: *Back to the Future; 101 Dalmatians.*

971. TEANECK—MOVIE CITY—836-3334. #1—Thru Jan. 16: *101 Dalmatians.* Beg. Jan. 17: *The Journey of Natty Gann.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*The Alchemist.*

972. TENAFLY—BERGEN—567-0004. *The Jewel of the Nile.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Runaway Train.* #2—*The Jewel of the Nile.* #3—Thru Jan. 16: *Spies Like Us.* Beg. Jan. 17: *Troll.* #4—Thru Jan. 16: *White Nights.* Beg. Jan. 17: *The Journey of Natty Gann.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ADVENTURES OF MARK TWAIN—(1 hr. 30 min., '86) An animated feature, done entirely in Will Vinton's Claymation process, about the famous author's journey on a flying riverboat from the Mississippi to Halley's Comet. Twain's voice by James Whitmore. Screenplay by Susan Shadburne. Dir. Vinton. G. **20, 88, 106, 113, 114, 204, 208, 304, 309, 316, 506, 513, 518, 524, 539, 600, 607, 609, 612, 624, 821**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **33, 88, 216, 321, 502, 511, 515, 520, 540, 628, 634, 643, 901, 919, 930, 934, 959, 970, 971**

BLACK MOON RISING—(1 hr. 40 min. '86) Tommy Lee Jones stars as a man working undercover in Los Angeles for the Justice Department on a case of industrial espionage. With Linda Hamilton, Robert Vaughn, Richard Jaeckel, and Bubba Smith. Screenplay by John Carpenter, Desmond Nakano, and William Gray; story by Carpenter. Dir. Harley Cokliss. R. **23, 33, 54, 69, 88, 89, 100, 105, 108, 109, 114, 200, 203, 206, 211, 219, 220, 304, 306, 309, 313, 316, 318, 320, 326, 500, 507, 513, 514, 516, 524, 539, 541, 602, 606, 607, 610, 613, 629, 642, 710, 714, 720, 724, 757, 803, 806, 811, 814, 900, 902, 904, 911, 913, 914, 920, 922, 933, 955, 964**

BRAZIL—(2 hr. 10 min., '85) A comic nightmare, set in an imaginary world sometime in the twentieth century, about a government clerk whose quiet life is shattered by a bureaucratic mistake. With Jonathan Pryce, Robert De Niro, Katherine Helmond, Ian Holm, Bob Hoskins, Michael Palin, and Kim Greist. Screenplay by Terry Gilliam, Tom Stoppard, and Charles McKeown. Dir. Gilliam. PG-13. **62, 85**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues, which, on stage, were pressed into the numbers, are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **25, 62, 80, 516, 539, 607, 609, 718, 754, 800, 807, 905, 964**

THE CLAN OF THE CAVE BEAR—(1 hr. 40 min., '86) A drama, set in pre-historic time, starring Darryl Hannah as a Cro-Magnon woman raised by a tribe of Neanderthals. With Pamela Reed, James Remar, Thomas G. Waites, and John Doolittle. Screenplay by John Sayles, based on Jean M. Auel's novel. Dir. Michael Chapman. R. **62**

CLUE—(1 hr. 27 min., '85) A comedy whodunit with three different endings, only one of which will be shown at each theater. Based on the popular Parker Brothers board game. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn; story by John Landis and Lynn. Dir. Lynn. PG. **20, 36, 55, 216, 217, 304, 309, 312, 321, 515, 516, 517, 520, 521, 527, 539, 542, 602, 607, 609, 615, 627, 643, 705, 709, 764, 801, 808, 904, 918, 940, 952, 963, 968**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. The picture never stops to just observe something. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away. The movie is inauthenitc, an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature*. The male actors, led by Danny Glover, are forced into cartoon performances, but some of the women come through. Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 56, 61, 85, 112, 114, 201, 214, 304, 304, 313, 513, 532, 539, 607, 609, 633, 708, 722, 754, 801, 808, 818, 819, 900, 905, 963**

ENEMY MINE—(1 hr. 49 min., '85) Dennis Quaid and Lou Gossett Jr. are enemy space pilots—Quaid a man from Earth and Gossett a Drac from Dracon—who crash-land on a distant, inhospitable planet and must learn to trust and respect each other in order to survive. Screenplay by Edward Khmara, based on the story by Barry Longyear. Dir. Wolfgang Petersen. PG-13. **5, 35, 65, 110, 112, 114, 214, 304, 311, 513, 538, 601, 607, 714, 722, 960, 970**

FOLLOWING THE FUHRER—(1 hr. 30 min., '85) In German, Eng. subtitles. Erwin Leiser's film combines newsreel footage of Germany under Nazi rule with ten dramatized vignettes of the lives of ordinary citizens. With Armin Mueller-Stahl. Dramatic material written by Oliver Storz and directed by Eberhard Itzenplitz. **1**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. But Shepard and director Robert Altman must have been dissatisfied with the play's proven power as an actors' piece. Altman has emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—he has them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. And Shepard, speaking in a sharp and querulous voice, is an inadequate Eddie; his crazy nastiness feels remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. The actors never join together, and Altman lays on the symbolic overtones. We're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art." With Harry Dean Stanton. (Dec. 9, 1985) R. **51, 312, 521, 613, 632, 717, 808, 820**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 812**

HEAD OFFICE—(1 hr. 30 min., '86) The son of a U.S. Senator, hired by a powerful corporation only because of his father's influence, falls in love with a woman who is leading public protests of the company's practices: a comedy. With Judge Reinhold, Eddie Albert, Jane Seymour, Rick Moranis, Danny DeVito, Wallace Shawn, Richard Maser, and Lori-Nan Engler. Written and directed by Ken Finkleman. PG-13. **20, 22, 40, 60, 68, 88, 106, 113, 114, 201, 204, 206, 214, 300, 302, 308, 315, 317, 319, 403, 507, 510, 516, 518, 524, 532, 536, 538, 541, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an

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F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **20, 60, 68, 88, 106, 200, 204, 210, 219, 300, 302, 315, 317, 320, 403, 507, 510, 518, 524, 532, 536, 538, 600, 612, 613, 618, 620, 629, 702, 703, 707, 710, 754, 765, 803, 817, 900, 903, 920, 921, 933, 936, 939, 956, 963**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **11, 47, 311, 503, 505, 515, 520, 527, 529, 532, 623, 627, 715, 816, 907, 967, 971**

THE JEWEL OF THE NILE—(1 hr. 45 min., '85) Reviewed in this issue. PG. **21, 37, 46, 66, 85, 89, 100, 103, 106, 114, 204, 208, 209, 212, 217, 219, 300, 302, 304, 308, 315, 316, 320, 327, 328, 405, 506, 507, 508, 518, 521, 524, 536, 538, 603, 607, 609, 611, 612, 613, 615, 621, 624, 631, 645, 700, 705, 707, 710, 712, 713, 723, 753, 756, 802, 805, 817, 821, 905, 912, 923, 935, 939, 952, 963, 968, 972, 974**

THE JOURNEY OF NATTY GANN—(1 hr. 41 min., '85) In the 1930s, years of hardship and social upheaval, a young girl journeys across America in search of her father. Screenplay by Jeanne Rosenberg. With Meredith Salenger, John Cusack, Scatman Crothers, Barry Miller, Lainie Kazan, Ray Wise, and Verna Bloom. Dir. Jeremy Kagan. G. **20, 34, 41, 44, 88, 106, 113, 201, 202, 309, 315, 319, 505, 510, 524, 612, 714, 722, 764, 903, 918, 940, 950, 954, 971, 974**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **11, 53, 519, 962**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **22, 49, 55, 536**

THE MYSTERY OF ALEXINA—(1 hr. 26 min., '85) In French, Eng. subtitles. The story of a nineteenth-century hermaphrodite, based on research by the late philosopher Michel Foucault on the memoirs of Herculine Barbin. Starring Vuillemin. Screenplay by Jean Grualt. Dir. René Féret. **84**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 111, 114, 203, 206, 207, 213, 218, 304, 309, 310, 314, 316, 404, 513, 516, 524, 525, 526, 532, 534, 539, 602, 607, 609, 612, 613, 620, 624, 630, 633, 642, 700, 707, 710, 712, 713, 720, 723, 761, 800, 804, 805, 807, 819, 901, 905, 915, 917, 918, 931, 952, 963, 973**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **1, 48, 719**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, decides that he has had enough and cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. In *Ran,* Kurosawa is more interested in the spaces between people than in who they are or what they feel. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

REVOLUTION—(2 hr. 4 min., '85) Reviewed in this issue. PG. **30, 54**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. With Talia Shire, more wan than ever, and Burt Young, blowing garlic breath across the table. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **25, 32, 67, 85, 104, 109, 110, 114, 201, 203, 206, 208, 211, 212, 214, 219, 301, 303, 305, 306, 307, 322, 327, 402, 507, 513, 516, 523, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 629, 637, 641, 642, 644, 711, 713, 716, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 965**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Reviewed in this issue. R. **5, 34, 49, 50, 88, 100, 103, 106, 110, 113, 114, 200, 202, 206, 208, 210, 212, 217, 219, 220, 302, 306, 312, 316, 319, 328, 404, 506, 512, 518, 521, 524, 526, 531, 539, 541, 600, 607, 609, 612, 613, 618, 626, 632, 637, 701, 702, 710, 721, 724, 725, 762, 803, 810, 815, 903, 904, 914, 921, 940, 956, 958, 963, 974**

SHARMA AND BEYOND-(1 hr. 22 min., '84) A British science-fiction buff woos a young woman in order to win favor with her famous father. With Michael Maloney, Suzanne Burden, and Robert Urquhart. Written and directed by Brian Gilbert. One of executive producer David Puttnam's "First Love" series of films (which includes the previously released *Experience Preferred . . . but Not Essential* and *Kipperbang*). **84**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **30, 68, 113, 114, 201, 204, 210, 212, 217, 300, 301, 308, 315, 320, 322, 405, 506, 508, 510, 524, 532, 534, 536, 539, 604, 607, 609, 612, 618, 629, 633, 635, 641, 645, 705, 707, 708, 710, 712, 714, 723, 756, 801, 810, 815, 818, 903, 904, 911, 923, 936, 964, 974**

STRIPPER—(1 hr. 30 min., '86) A documentary exploring the on- and offstage lives of female strippers, focusing on the First Annual Strippers' Convention of 1983, a competitive event in Las Vegas that drew 300 women. Dir. Jerome Gary. R. **51**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **60, 81**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen

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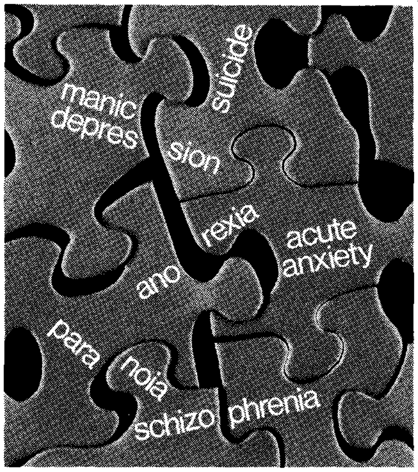

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through the eyes of his younger son, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 81**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **24, 43, 55, 104, 106, 112, 114, 201, 204, 206, 209, 216, 217, 218, 300, 302, 307, 310, 312, 316, 318, 401, 500, 506, 509, 514, 524, 535, 537, 539, 601, 607, 609, 611, 612, 618, 620, 624, 630, 637, 640, 641, 644, 702, 703, 706, 708, 710, 725, 754, 762, 801, 808, 818, 819, 900, 905, 910, 916, 921, 938, 957, 958, 963, 968, 974**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, British, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Nicholas Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man, still capable of love (the movie will explain how he became a marble-souled eunuch). Alan Cox's Watson, already tending to corpulence, exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), many chase scenes, flying scenes, and an underground temple sequence complete with sacrificial virgins and bald-headed goons—the episode is contemptibly similar to the one in *Indiana Jones and the Temple of Doom.* By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **25, 31, 67, 85, 109, 114, 201, 207, 213, 215, 305, 307, 317, 318, 326, 401, 505, 508, 513, 514, 522, 539, 609, 614, 624, 641, 643, 705, 709, 714, 716, 717, 723, 755, 760, 813, 814, 820, 900, 923, 938, 951, 963, 968**

REVIVALS

ANASTASIA—(1 hr. 45 min., '56) A fascinating mystery-melodrama of royal identity. A woman saved from drowning in Paris in 1928 is said to be the long-thought-dead youngest daughter of Czar Nicholas II. Elaborately produced and superbly played. With Ingrid Bergman, Yul Brynner, and Helen Hayes. Dir. Anatole Litvak. **83**

ARSENIC AND OLD LACE—(1 hr. 58 min., '44) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **8**

ATLANTIC CITY—(1 hr. 45 min., '81) Written by playwright John Guare and directed by Louis Malle, *Atlantic City* is sweet and affectionate but a little wan and precious. Burt Lancaster is memorable as an aging petty criminal—dressed like an Italian cavalier in white suits, Lancaster looks at young hustler Susan Saradon with his tired old eyes, and the movie's conceits almost seem like poetry. Shot on location in 1978 (the year the first casino opened), the movie documents the city's transformation from tattered old tart to sparkling young whore. **2**

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. **2**

BLOW-UP—(1 hr. 50 min., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder. London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave, and Sarah Miles. **9, 86**

BUS STOP—(1 hr. 36 min., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Bray. Dir. Joshua Logan. **9**

CABARET—(2 hr. 3 min., '72) An effective Bob Fosse musical adapted from the Broadway hit, with brilliant photography and a visually persuasive re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **969**

GOOD NEWS (1947)—(1 hr. 35 min.) Made in the prehistoric days when Peter Lawford and Mel Tormé were young and cute, this is a wonderfully silly campus musical set in the 1920s. June Allyson demolishes the haughty French student ("Quel fromage!") to win her football player, as everyone maniacally sings and dances "Lucky in Love" and, of course, "The Varsity Drag." Joan McCracken gives the best performance of her tragically short career as the vivacious co-ed who sings "Pass That Peace Pipe" in the malt shop. Dir. Charles Walters. **83**

HOUR OF THE WOLF—(1 hr. 28 min., '68) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. Bergman is close to the top of his form here. With Max von Sydow and Liv Ullmann. **86**

LOLA (1982)—(1 hr. 54 min.) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in a small Bavarian city during the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute and mistress of a corrupt building contractor, seduces the new city commissioner (Armin Mueller-Stahl), whose approval is needed for a new housing complex. One of the most approachable of Fassbinder's movies. **86**

101 DALMATIANS—(1 hr. 19 min., '61) Walt Disney's animated feature, a comedy-adventure about two London dogs, their human "pets," and the dognapping villainess Cruella De Ville. With the voices of Rod Taylor, Ben Wright, and J. Pat O'Malley. Story by Bill Peet, based on Dodie Smith's book *The Hundred and One Dalmatians*. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. G. **20, 39, 41, 44, 88, 110, 112, 114, 202, 208, 217, 306, 309, 312, 505, 510, 512, 524, 531, 539, 600, 607, 609, 612, 615, 624, 628, 639, 710, 714, 720, 722, 724, 763, 806, 813, 816, 900, 903, 919, 933, 936, 940, 950, 954, 962, 970, 971**

A SLIGHT CASE OF MURDER—(1 hr. 15 min., '38) An adaptation of a play by Damon Runyon and Howard Lindsay, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. **8**

TEMPEST (1982)—(2 hr. 20 min.) Paul Mazursky's version of Shakespeare's *The Tempest* is a mess, but it's a joyful mess, full of dances, songs, jokes, beautiful nonsense. A contemporary New York architect (John Cassavetes) undergoes a mid-life crisis and escapes with his daughter (Molly Ringwald) and girlfriend (Susan Sarandon) to a Greek island paradise. Gena Rowlands plays his wife and Raul Julia gets laughs as a very greasy Greek. **86**

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. **83**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, January 15

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Previews now prior to a 1/30 opening. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Preview price: $27, except Sat. night which is $30. After opening: $30, except Sat. night which is $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 25 min.

JEROME KERN GOES TO HOLLYWOOD—A musical revue which takes its inspiration from Kern's songwriting career after he moved from Broadway in the'30s; devised and directed by David Kernan; book by Dick Vosburgh; with Elaine Delmar, Elisabeth Welch, Liz Robertson, and Scott Holmes. Previews begin 1/15 prior to a 1/23 opening. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 3, $27.50–$32.50; Wed. at 2, $22.50–$27.50; Fri. and Sat. at 8, $30–$35. **Ritz,** 225 W. 48th St. (582-4022). 2 hr. All major credit cards.

Thursday, January 16

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues.-Sat. at 8, Wed. at 2, $17.50–$27.50, Sat at 2, Sun. at 3, $22.50–$32.50. Previews now prior to a 1/16 opening. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 2 hr.

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffery Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, with a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2, Sun. at 3; $25–$40; Fri. and Sat. at 8, $30–$45. Previews start 1/16 prior to a 1/28 opening. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hr. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30–$37.50; Fri. & Sat. at 8, $32.50–$40; Wed. at 2, $27.50–$35. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr. Credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $36–$45; Wed. at 2, $32–$40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—William Ragsdale is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hr. 40 min. Credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Gene Barry and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8, Wed. at 2, $20–$30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50 to $37.50. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, Peggy Cass, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (246-4636). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The pleasure of the Central Park version is duplicated here where the indoor version proves as frisky as the al fresco original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, et al. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. 10 min. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane

Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. Major credit cards.

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues. thru Sat. at 8 p.m., Sat. & Sun. at 3; $20–$25; thru 1/26. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRLS**

BE HAPPY FOR ME—Philip Bosco, Priscilla Lopez, and David Groh star in Jerry Sterner's comedy about two middle-aged brothers vacationing together in Aruba; directed by John Ferraro. $18–$21. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit and Zypora Spaisman, Raquel Yossiffon; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals, about a girl who takes a bus to Broadway full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $26 to $34. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15. **American Place,** 111 W. 46th St. (246-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—*Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. With Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, Rick Lawless. Tues.–Fri. at 8, Sun. at 3 and 7 p.m., Sat. at 7 & 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun at 3 and 7:30 p.m.; $19.50 to $24.50. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). **IRLS**

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, & Shearman, and directed by House. Wed. & Thurs. at 8, $16–$22.50; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Village Gate,** 160 Bleecker Street (475-5120).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Cover, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30, Sun. at 3; $20 to $27.50. **Samuel Beckett,** 410 West 42nd Street (594-2826).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $18. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity, centers on a tight-knit group of members; directed by Andre Robinson Jr. Tues.–Sun. at 8, Sat. & Sun. at 3; $20–$25. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150). **IRLS**

LEMON SKY—A skilfull revival of Lanford Wilson's 1970 splendid play stars Jeff Daniels and is directed by Mary B. Robinson. Featured in the cast are Jill Eikenberry, Laura White, Cameron Johann, Wayne Tippit, Patrick Koch, and Cynthia Nixon. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16; thru 1/19. **Second Stage,** Broadway at 76th Street (873-6103).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m., $25 to $35. **Promenade Theatre,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 2nd Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., at 2, 5 & 8; Sun. at 2 & 5; $20–$25. **Heckscher,** 5th Ave. at 104th St. (534-2804). ● ●

MRS. WARREN'S PROFESSION—Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 2/9. From 1/23, performances are at Haft Theater, 227 W. 27th St. (420-1883). Now at **Roundabout Theatre,** 100 East 17th Street (420-1883).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed. thru Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos, with Mare Kenney, Jacqueline Rowen, Neal Arluck, Gary Richards, Wendy Makkena, and John Raymond. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15; thru 1/31. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

RUM AND COKE—Keith Reddin's satirical comedy, set in the early days of the Kennedy presidency, with John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Boutsikaris; directed by Les Waters. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken. Wed. and Thurs.at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16 to $22. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 & 10, Sun. at 3 and 7 p.m; $20 to $22.50. In repertory with *Times Square Angel,* which has been extended (because it's charming and funny and word of mouth has made it very popular). A Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. **Provincetown,** 133 Macdougal St. (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Revue by Ira Gasman & Cary Hoffman, directed by Suzanne Hoffman, spoofing politics and social concerns. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15–$17.50. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

THEATER COMPANIES

ACTORS FACTORY—David Westheimer's *My Sweet Charlie,* starring Leslie Dance and Ben Jacobs, is about two fugitives from the world seeking a haven; directed by Janice Goldberg. Thurs.–Sat. at 8; $6; 1/16–25. **Actors Factory,** 149 W. 29th St. (594-1494).

AMERICAN JEWISH THEATRE—Israel Horovitz's *Today I Am a Fountain Pen,* Part I of a trilogy telling of a family in Canada in the early years of W. W. II; directed by Stephen Zuckerman. Tues., Wed., Thurs., Sat. at 8 p.m., Sun. at 2 & 7 p.m.; $18.50; thru 1/26. **92nd Street Y,** 1395 Lexington Ave. (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 & 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* comedy about a female law student and a divorced doctor who live in a seaside house; directed by Melvin Bernhardt. With Swoosie Kurtz, George Grizzard, Robert Leonard. Tues. thru Sat. at 8 p.m., Sun. at 7:30, Sat. at 2 p.m., Sun. at 3 p.m.; thru 1/26. **Circle Repertory,** 99 7th Ave. So. (924-7100).

CIRCLE REP ENSEMBLE—Lanford Wilson's *The Mound Builders,* Albert Camus's *Caligula,* and Anne Chislett's *Quiet in the Land,* in rotating repertory; thru March. $22.50 to $25. Call for specifics. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE—A revival of *They're Playing Our Song,* a 1979 musical with book by Neil Simon, music by Marvin Hamlisch, and lyrics by Carole Bayer Sager; directed by Philip Giberson; based on the real-life romance of Hamlisch and Sager. Tues. thru Sun. at 8, Sat. & Sun. at 2:30; thru 2/2. **Equity Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. Thru 2/8 (call for particulars); $7.50. **The Family Space,** Cuando Building, 9 Second Avenue (477-2522).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, It Only Hurts When I Vote, Thurs. and Sun. at 8 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LINCOLN CENTER THEATER COMPANY—David Mamet's double bill: *Prairie du Chien* and *The Shawl,* both directed by Gregory Mosher. With Lindsay Crouse, Mike Nussbaum, & Jerry Stiller. Tues.–Sat. at 8, Sun. at 730, Sat. & Sun. at 2; $20-$25; thru 2/2. **Mitzi Newhouse,** 150 W. 65th St. (239-6200). **IRLS**

LA MAMA, E.T.C.—*Cotton Club—Gala,* Ellen Stewart's recreation of the famed Harlem nightspot of yesteryear, starring Sheila Dabney and Andre de Shields, who are backed by a line of eight chorus girls. Mon. thru Sun. at 9:30 p.m.; $25; thru 1/19. **La Mama, E.T.C. Annex,** 74 A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Terrence McNally's *It's Only a Play,* which takes us to an opening night party at a proucer's townhouse; when the reviews come in, the fur flies! Directed by John Tillinger. Featured in the cast are Christine Baranski, James Coco, and Joanna Gleason. Tues. thru Sun. at 8 p.m.; Sat. and Sun. at 2:30 p.m.; $21 to $26; thru 1/19. **Space at City Center,** 131 West 55th Street (246-8989).

MIRROR REPERTORY THEATRE—William Saroyan's 1939 Pulitzer Prize–winning comedy, *The Time of Your Life,* directed by Peter Mark Schifter, features Mason Adams, Tovah Feldshuh, and Elizabeth Franz. In repertory with Gorky's *Children of the Sun,* directed by Tom Brennan, featuring Elizabeth Franz and Michael Moriarty. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., Sat. at 5 p.m., and Sun. at 3 and 7:30 p.m.; $22 and $25. **Saint Peter's Church Theatre,** 619 Lexington Avenue (223-6440).

MUSIC-THEATRE GROUP—*Africanis Instructus,* by Stanley Silverman and Richard Foreman, is set during the turn of the century and tells of European adventurers exploring the continent of Africa. Featured in the cast are David Sabin, Alan Scarfe, Keith David, Tommy Hollis, Eve Bennett-Gordon, Kate Dezina, Susan Browning, Clark Brown, Peter Davis, and Gerald Gilmore. Wed. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m.; $12 to $20. Lenox Arts Center, **St. Clements,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Steve Carter's *House of Shadows* is set in contemporary Chicago in an old house against a backdrop of juvenile delinquency and adult lunacy, complicated by an undercurrent of racism; directed by Clinton Turner Davis. With Frances Foster, Teddy Abner, Victor Steinbach, Daniel Barton, Raymond Rosario, Joan Grant. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

NYU DRAMA DEPARTMENT—Howard Sackler's *Semmelweiss,* about an idealistic doctor fighting the forces of 1800 medical society; Tues.–Sun. at 8 p.m.; $7.50; thru 1/26, at Mainstage One. Arthur Giron's *Becoming Memories,* about relations between several generations of an American family; Tues.–Sun. at 8, $7.50; thru 1/26, at Mainstage Two. **Tisch School of the Arts,** 721 Broadway (598-7074).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company premieres with Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physica and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English, Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; from 1/15 to 2/23. **Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna*, set in 1476; thru March. From 1/26, *La Fiaca,* an Argentinian comedy by Ricardo Talesnik. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE CAMEL HAS HIS NOSE UNDER THE TENT—Andre Ernotte and Elliot Tiber are the authors-directors of a comedy set in a society in which a mania for microchips has turned celibacy into a lifestyle. With Burt Edwards, Katie Sparer, Richard Merrell, Drinda La Lumia. Thurs. & Fri at 8, Sat. at 7 & 10, Sun. at 3; $8; from 1/17. **Riverwest,** 155 Bank St. (243-0259).

CRISIS OF IDENTITY—Robert Heide's play stars Regina David, Robert Frink, and Daryl Marsh in a play about a wealthy investor, his neurotic ex-actress wife, and a substitute son. Thurs. thru Sun. at 8 p.m.; thru 1/26. **Joe Cino Theatre,** 162 Second Avenue (254-1109).

DEARLY BELOVED—John M. Walters's play about a love affair between a young woman and a priest, directed by Sam McCready, and set in Philadelphia in the '30s. With Kate O'Toole (daughter of Peter O'Toole), and Robin Howard. Thru 1/19 at 8; $10. **Marymount Theatre,** 221 E. 71st St. (279-4200).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's liberation; directed by Allen Schroeter. Fri.–Sun. at 8, Sun. at 3; $7; from 1/24. **Westside,** 252 West 81st Street (595-5765).

DOUBLE BILL—Two Australian plays: Daniel Keene's *The Hour Before My Brother Dies,* and *The Hour,* with Rhonda Wilson starring in both; both directed by Lindzee Smith. Wed. thru Sun. at 8 p.m.; $10; thru 1/26. **Interart,** 549 West 52nd Street (246-1050).

IMMEDIATE FAMILY—Terry Baum's one-woman show about a lesbian whose lover is placed on a life-support system. Fri. at 8, Sat. at 7, Sun. at 5; $8; thru 2/2. **Westbeth Theatre,** 151 Bank Street (675-1014).

THE INTRUDER—An abstract production of Maurice Maeterlinck's 1890 mystical drama, performed by Hanne Tierney, which utilizes life-sized expressionist figures. 1/17, 18 at 8, 1/19 at 3; $8. **Guggenheim Museum,** 1071 5th Ave. (360-3555).

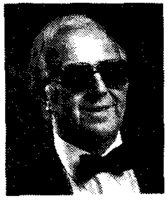
MURDER ON THE NILE—Agatha Christie's tale of death and skullduggery in Egypt, with Hercule Poirot at the ready. There's a whole boatload of suspects aboard a river steamer when the murder occurs; directed by John Teta. Thurs.–Sat. at 8, Sun. at 3; $8; thru 2/9. **Alvina Krause,** 306 West 38th Street (564-3293).

MY FAIR LADY—Revival of Lerner and Loewe's romantic musical version of George Bernard Shaw's classic *Pygmalion,* directed by Philip Rosenberg, performed by a multi-racial performing arts company. 1/25 and 26 at 3 and 7:30 p.m.; $5 ($3 for children). **AMAS Repertory Theater,** 1 East 104th Street (369-8000).

NECKTIES—F. J. Hartland's comic trilogy, with Risa Brainin, Jon Wool, Paul Zappala; directed by Peter M. Gordon. Sun. at 3, Wed.–Sat. at 8; $8; thru 2/9. **Quaigh Theater,** 108 West 43rd Street (221-9088).

THE TIME OF THE CUCKOO—Michael Learned amd George Guidall in a revival of Arthur Laurents's comedy about a tourist's encounter with romance; directed by Stuart Howard. Fri. at 8, Sat. & Sun. at 3 & 8; 1/17–2/2; $8. **York,** 2 E. 90th St. (534-5366).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.



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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CHRISTOPH BOLLINGER—Metal sculptures, some of them kinetic, thru 1/18. Weintraub, 992 Madison (879-1195).

PETER BOOTH—Paintings of vast landscapes inhabited by human mutants and totemic objects, by an Australian artist, thru 2/2. C.D.S., 13 E. 75th (772-9555).

FRIEDEL DZUBAS—Recent color-field paintings, thru 2/6. Knoedler, 19 E. 70th (794-0550).

KAREN ERLA/BRURIA—Monotypes on canvas and paper/Works on paper and hand-printed books dealing with permutations of the letter "A," thru 2/1. Urdang, 23 E. 74th (288-7004).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

BARRY LEDOUX—Recent sculpture in a series entitled, "Chromatic Tunes," thru 2/1. Willard, 29 E. 72nd (744-2925).

DENNIS MASBACK—New paintings, thru 2/1. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Paintings and works on paper, thru 1/31. Simon/Neuman, 42 E. 76th (744-8460).

NANCY MITCHNICK—Landscape paintings, thru 2/8. Hirschl & Adler, 851 Madison (744-6700).

HENRY MOORE—Prints, drawings, and sculpture, thru 1/31. Silberberg, 16 E. 79th (861-6192).

ERWIN PISCATOR—Photographic panels, models of stage sets, and selected memorabilia, thru 2/22. Goethe House, 1014 Fifth (744-8310).

CAROLE ROBB—Oil paintings and drawings in a series entitled, "Apollo and Daphne in the U.S.," thru 2/1. Forum, 1018 Madison (772-7666).

GEORGES ROUAULT/GEORGE BASELITZ—Prints by both. Thru 2/1. Kren, 22 E. 65th (861-993).

JON SCHUELER—Three large-scale paintings of the Isle of Skye, thru 2/1. Perlow, 980 Madison (517-5858).

DAVID SHAPIRO—Recent abstract paintings, thru 2/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

BERNAR VENET—Large pastel drawings, thru 1/25. Castelli, 4 E. 77th (288-3202).

WILLIAM WILKINS—Landscapes of London and Wales, still lifes, and figurative paintings, thru 1/18. Mathes, 851 Madison (249-3600).

57th Street Area

JOSEPH BEUYS—A conceptual piece composed of 15 blackboards and a bicycle, thru 2/8. Del Re, 41 W. 57th (688-1843).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

RICHARD CROZIER—Large-scale landscape paintings of Northern California, thru 1/25. Tatistcheff, 50 W. 57th (664-0907).

JAMES DEL GROSSO—Still-life and landscape paintings, in oil, thru 1/24. Grand Central, 24 W. 57th (867-3344).

JIM DINE—New sculpture, paintings, drawings, and prints, thru 2/15. Pace, 32 E. 57th (421-3292).

WILLARD DIXON/JIM TOUCHTON—Landscapes by both. Thru 1/29. Fischbach, 24 W. 57th (759-2345).

SONDRA FRECKELTON—Recent watercolors and pastels, thru 1/29. Schoelkopf, 50 W. 57th (765-3540).

ROBERT GREENE—Small-scale paintings on canvas and wood panel, usually depicting a figure in a landscape, thru 1/25. Miller, 724 Fifth (246-1625).

DIETER HACKER—Oil paintings, works on paper, and bronze sculpture, thru 2/1. Marlborough, 40 W. 57th (541-4900).

HANS HOFMANN/JULES OLITSKI—Crayon-and-ink drawings of Provincetown, from 1941–42, thru 2/8/New paintings, thru 2/1. Emmerich, 41 E. 57th (752-0124).

RUBEN KADISH/CHARLES BIEDERMAN—Bronze and terracotta sculptures/Works on paper. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

STEPHANIE KIRSCHEN-COLE—Large handmade paper works, thru 1/31. De Nagy, 41 W. 57th (421-3780).

CRAIG LANGAGER—Seven recent mixed-media works, including a life-size zebra, thru 1/25. Siegel, 24 W. 57th (586-0605).

MICHAEL LOEW—Abstract paintings and watercolors from 1949–1985, in a memorial exhibit, thru 2/5. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Recent ceramic works, thru 2/1. BlumHelman, 20 W. 57th (245-2888).

HARVEY QUAYTMAN—New paintings, thru 2/1. McKee, 41 E. 57th (688-5951).

ELYSSA RUNDLE—Paintings from 1983–1985, thru 2/5. Armstrong, 50 W. 57th (582-8581).

DONALD SHAMBROOM—Oil paintings that depict romantic visions of real construction sites, thru 2/1. Markel, 50 W. 57th (581-1909).

LINDA SOKOLOWSKI—Paintings, drawings and monotypes, thru 2/1. Kraushaar, 724 Fifth (307-5730).

WILLIAM WEGMAN/ARCH CONNELLY—His first exhibition of paintings/Paintings and sculpture. Thru 2/1. Solomon, 724 Fifth (757-7777).

East Village

DIKE BLAIR—Recent gouache paintings, thru 2/2. Christminster, 336 E. 5th (475-8369); also at Baskerville + Watson, 578 Broadway (219-1885), thru 2/1.

LORENZO BONECHI—Figurative paintings with art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

CHAE—Oil paintings in a series entitled, "Medieval Tales," thru 1/29. St. Marks, 411 E. 9th (505-9701).

HENRI CHARIOT—Expressionistic paintings in a series entitled, "Powers of Suggestion,"thru 2/2. Capp, 223 E. 10th (982-4444).

LOUIS DORFSMAN/ROY GRACE—A retrospective of advertising and design work by both, thru 1/24. Cooper Union, 7th St. and Third Ave. (254-6300).

STEFAN EINS—Works that explore evolutionary phenomena, thru 2/9. NOW, 430 E. 9th (674-3211).

DAVID FOX—Neo-expressionistic figure paintings, thru 1/26. S. R. Rage, 430 E. 9th (460-8601).

DANITA GELTNER—New sculptural reliefs, thru 2/2. Artmart, 534 E. 6th (777-2177).

DENISE GREEN—New paintings, entitled "Viadotti Series," thru 2/2. M-13, 440 E. 9th (505-9016).

MEREDITH LUND—Paintings that allude to classical and religious paintings, thru 2/2. Avenue B, 167 Ave. B (473-4600).

FRANK MAJORE—Color photographs that satirize advertising photography, thru 1/26. Nature Morte, 204 E. 10th (420-9544).

MICHAEL MC CLARD—Paintings and pastels with classical imagery, thru 1/26. Cerigo, 202 Ave. A (777-2579).

LADY MC CRADY—Expressionistic paintings in vivid colors, thru 2/2. Dash & Dash, 632 E. 11th (475-7406).

MONIKA MISSLBECK/MARGARET ROSENGREN—Recent paintings by both. Thru 2/2. 216 E. 10th (420-9109).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, thru 2/15. Feldman, 31 Mercer (226-3232).

BILL BECKLEY—Selected works from 1970 to 1985, thru 1/29. Gibson, 568 Broadway (925-1192).

DIKE BLAIR—Paintings on vertical glass-and-masonite panels, with imagery taken from media graphics, 19th-century paintings, and other sources, thru 2/1. Baskerville + Watson, 578 Broadway (925-1955).

PETER BOMMELS—Paintings on glass, a sculpture, and an installation, thru 2/11. Sonnabend, 420 W. Broadway (966-6160).

COLETTE—Recent works from Germany, and pieces from the past 15 years, thru 2/1. Newburg, 44 White (219-1885).

HANNE DARBOVEN—Recent collages with photographs, thru 2/1. Castelli, 142 Greene (431-6279).

HU FAN—Large-scale acrylic paintings with writing in them, thru 1/18. Ceres, 91 Franklin (226-4725).

ASTRID FITZGERALD—Recent paintings and pastels, thru 2/6. Pietrasanta, 81 Franklin (219-3128).

HERMINE FORD—Abstract oil paintings and works on paper, thru 2/1. Toll, 146 Greene (431-1788).

LEON GOLUB—Recent paintings, thru 2/1. Artists' Choice Museum, 394 W. Broadway (219-8031).

NADIA GOULD—Recent paintings and drawings, thru 2/1. 22 Wooster (431-6445).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinatti Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

DENISE GREEN—Paintings and drawings, 1975–1985, thru 2/12. Viafora, 568 Broadway (925-4422).

J. M. HAESSLE—Paintings and works on paper, thru 2/2. Littlejohn-Smith, 133 Greene (420-6090).

DAVID HACKER—Sculpture and drawings, thru 2/1. Plumb, 81 Greene (219-2007).

GRACE HARTIGAN—Paintings in a series entitled, "Painting the Renaissance," thru 1/29. Gruenebaum, 415 W. Broadway (966-3646).

RAY HOLLAND—Painted steel pieces, thru 2/8. Condeso/Lawler, 76 Greene (219-1283).

DOUGLAS HUEBLER—Recent paintings with text, thru 2/1. Castelli,, 420 W. Broadway (431-5160).

JORGE IMMENDORFF—New paintings that explore the socio-political turmoil of a divided Germany, thru 1/25. Boone, 417 W. Broadway (431-1818).

WARD JACKSON—Thirty diamond-shaped drawings, from 1966–1985, thru 2/1. Herlin, 68 Thompson (431-8732).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, thru 2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

JACK LEMBECK—A retrospective of abstract paintings, thru 2/1. Meisel, 141 Prince (677-1340).

DONALD LIPSKI/MATT MULLIGAN/KIKI SMITH—Recent work by all three, thru 2/2. The Clocktower, 108 Leonard (233-1096). Thurs.-Sun. 12-6.

HELMUT MIDDENDORF—Recent paintings that are rooted in the "underground" scene of city night life, thru 2/6. Nosei, 100 Prince (431-9253).

RICHARD MOCK/ANDREW MENARD—Paintings about subjects that have no standard iconography, such as luck, surprise, and wonder/Larger-than-life-size figures made of carved styrofoam, thru 2/1. Alexander, 59 Wooster (925-4335).

RICHARD MOCK—Selected paintings, 1975–1985, thru 2/1. Exit, 578 Broadway (966-7745).

GERALD NICHOLS—Works based on Winslow Homer's next to last painting, thru 2/1. Steinbaum,132 Greene (431-4224).

ED PASCHKE—Eight large confrontational portraits, thru 2/1. Kind, 136 Greene (925-1200).

MIKLOS POGANY—Paintings on paper, thru 2/1. Munroe, 415 W. Broadway (226-0040).

ROBERT RYMAN—An eleven-panel painting made for Kunsthalle, Basel, in 1975, titled "Vector," thru 2/1. Castelli, 420 W. Broadway (431-5160).

ALISON SAAR—Frescos, painted sculpture, sequined tapestries, and collages, thru 1/28. Knowlton, 153 Mercer (431-8808).

ALAN SHIELDS—New paintings and prints, thru 2/1. Cooper, 155 Wooster (674-0766).

SERGE SPITZER—"About Sculpture"—an installation and related drawings, thru 2/13. Brandt, 568 Broadway (431-1444).

JANA STERBAK/KRZYSZTOF WODICZKO—Steelwire sculptures of dresses, with incandescent filament wrapped around them/Photographs of architecture with images projected onto it. Thru 2/15. 49th Parallel, 420 W. Broadway (925-8349).

BABIS VEKRIS—Neo-surrealist paintings and works on paper, thru 2/1. Rosenberg, 115 Wooster (431-4838).

PHILIP WOFFORD—Recent large-scale oil paintings, thru 2/5. Hoffman, 429 W. Broadway (966-6676).

Other

JEFFREY DENNIS—New paintings by this British artist, thru 1/22. Ala, 32 W. 20th (741-3344).

LAREN STOVER—Paintings on paper inspired by a trip to Egypt, thru 2/2. Bernarducci, 17 E. 17th (206-7578).

ANDY WARHOL—Silkscreens from 1962–1985, thru 1/19. Lehman College, Bedford Park Blvd. West, Bronx (960-8211).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowicz, Chamberlain, Hesse, Morley, Rockburne, others; thru 2/8.

GRAHAM—1014 Madison (535-5767). Paintings by American artists who lived in Europe between 1850 and 1930, including Anshutz, du Bois, Gay, Hunt, Murphy, others; thru 2/22.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by Feintuch, El Hanani, Harvey, Kesselman, Nelson, Schulz, Small, Stein; thru 2/4.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Matta, Moore, others; thru 1/31.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; thru 1/29.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings; thru 1/18.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). Collages and constructions by Archipenko, Bearden, Biederman, Cornell, Dove, Lipshitz, Reinhardt, Roszak, Ryan, Schwitters; thru 1/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Escher, Pascin, Redon, others; thru 1/31.

FRENCH—41 W. 57th (308-6440). Still life paintings by thirty artists; thru 2/1.

FRUMKIN—50 W. 57th (757-6655). Works by Bailey, Gingerich, Gray, Janosova; thru 2/1.

GOODMAN—24 W. 57th (977-7160). Drawings by Anselmo, Broodthaers, Kiefer, Palermo, Paolini, Polke, Richter; thru 2/1.

JANIS—110 W. 57th (586-0110). Works by 20th-century European masters, including Arp, Brancusi, Giacometti, Gris, Leger, others; thru 1/25.

MIDTOWN—11 E. 57th (758-1900). Figurative paintings by Bishop, Cadmus, Shahn; thru 1/18.

PROTETCH—37 W. 57th (838-7436). Paintings and drawings by Haub, Janowich, Omlor, Reed, Uglow, Virtue; thru 2/1.

ST. ETIENNE—24 W. 57th (245-6734). Works by Cezanne, Daumier, Kollwitz, Manet, others; thru 1/18.

East Village

AREA X—200 E. 10th (477-1177). Figurative works by Azaceta, Himmelfarb, Levinthal, McCollum, Parker, others; thru 1/26.

BROMM—170 Ave. A (533-4233). Works by gallery artists, celebrating the gallery's 10th anniversary; thru 2/9.

DONAHUE—28 E. 10th (477-3442). Works that are constructions, by Liz & Val, Mooney, others; thru 1/31.

GOOD—39 Great Jones (420-9063). "Recent Abstract Painting," with works by Dryer, Johns, Hodgkin, Lucas, Negroponte, Stephan, Taaffe; thru 2/8.

MOKOTOFF—735 E. 9th (674-4677). Works that satirize corporate life, by Cockrill/Judge Hughes, Dwyer, Longo, Rupp, others; thru 2/9.

PICTOGRAM—443 E. 9th (865-5476). Sculpture and paintings with "physical presence," by Butter, Griffin, Kahn, Miller; thru 2/2.

POSTMASTERS—66 Ave. A (477-5630). "Photo Objects," by Alexander, Belcher, Charlesworth, Formisano, Kolbowski, Kruger, Wasow; thru 1/26.

P.S. 122—150 First Ave. (228-4249). Works by Bucchieri, Serrangeli, Zanelli; thru 1/26.

PUBLIC IMAGE—177 E. 3rd (475-0699). "Natural History," with works by Cheek, Groel, Hancher, Johnson, Robbins, Sullivan, Wallower; thru 2/1.

SEMAPHORE—157 Ave. B (475-2130). Works by gallery artists; thru 2/2.

WYATT—202 E. 10th (475-3500). Works by artists who attended Rutgers or taught there, including Golub, Hatchett, Samaras, Semmel, Stroud; thru 1/19.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; thru 2/22.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

CUTLER—164 Mercer (219-1577). Recent works by Amar, Cvijanovic, McNamara, others; thru 2/8.

ESMAN—70 Greene (219-3044). "Outsider Art," by Darger, Finster, McCarthy, Ramirez, Wilson, Yoakum; thru 2/12.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture by Dawid, Finn, Lipski, Mach; thru 1/31.

HAND IN HAND—568 Broadway (219-1844). Books by over 100 artists; thru 1/25.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works on paper by Billops, Hammond, Luce, Machida, Oji, Porter, others; thru 1/19.

HUDSON—105 Hudson (966-1399). Works by Cazana, Dordick, Taylor; thru 1/31.

LORENCE-MONK—568 Broadway (431-3555). Works by Haynes, Marioni, Moore, Umberg, Young; thru 2/8.

MILLIKEN—98 Prince (966-7800). Works by Castle, Currier, Hawley, Lorber, Polansky; thru 1/29.

SEGAL—568 Broadway (431-0010). Multi-media works by Ghiz, Hepper, Michael, Welz, Zempel; thru 2/5.

SEMAPHORE—462 W. Broadway (228-7990). Works by Kwong Chi, Smith, Sokov; thru 2/1.

STOLER—13 White (966-5090). "Drawings From Berlin," with works by Bommels, Dahn, Fetting, Middendorf, others; thru 1/18.

TWINING—568 Broadway (431-1830). Art about technology, by Acconci, Brosterman, Burson, Dean, Denes, Lipski, Mahon; thru 1/31.

WEBER—142 Greene (966-6115). "Admired Work," by Allen, Dona, Halley, Keister, Koons, others; thru 2/8.

Other

GAGOSIAN—521 W. 23rd (807-0807). Major sculptures by Andre, Judd, Kelly, Serra, Shapiro; thru 1/25.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, thru 2/15. Hamilton, 19 E. 71st (744-8976).

ARTISTS SPACE—223 W. Broadway (226-3970). Photographs by Belcher, Berlin, Blanca, Dureau, Morrisroe, Neaman, Prouveur, Wachtel, chosen by Robert Mapplethorpe and Laurie Simmons; thru 1/18.

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

ROBERT CAPA—Photographs from 1932-1954, thru 2/1. Nikon House, 620 Fifth (9586-3908).

CHUCK CLOSE/EMMET GOWIN—Twelve photographic maquettes that were studies for large-scale paintings, including portraits of Philip Glass, Robert Flash, Joe Zucker/Photographs of Mount St. Helens and Petra, Jordan. Thru 2/15. Pace/MacGill, 11 E. 57th (759-7999).

EX-VOTO—93 E. 7th (982-1169). Nude and erotic photographs from 1880 to 1960, thru 2/16.

EVELYN HOFER—Portraits and landscapes; thru 1/25. Witkin, 415 W. Broadway (925-5510).

HOFFELD—1020 Madison (734-5505). Large-scale portrait photographs by Abramovic, Avedon, Mapplethorpe, Samaras, Sherman, Spano, Ulay; thru 1/18.

I.C.P.—1130 Fifth Ave. (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Photographs that satirize commercial advertising photography by Frank Majore; Idas Y Caos: Trends in Spanish Photography, 1920–1945, thru 2/16.

ROBERT GLENN KETCHUM—Color photographs of the Hudson River and the Highlands, thru 2/1. Burden, 20 E. 23rd (475-8790).

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

DOMINIQUE LYON—Photographs of children, thru 1/31. Bleecker Cinema Gallery, 144 Bleecker (473-7552).

FRANK MAJORE—Recent color photographs, thru 2/8. 303, 303 Park South (477-4917).

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," thru 1/18. Staley-Wise, 177 Prince (777-1590).

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHANTAL REGNAULT—Photographs of New Orleans's French Quarter at night, thru 1/31. Photographics Unlimited, 43 W. 22nd (255-9678).

JOHN REUTER/STEPHEN JOHN PHLLIPS—Photographs of the nude by both, thru 2/7. Pfeifer, 568 Broadway (226-2251).

AUGUST SANDER—Photographs of Cologne from the '20s and '30s, thru 2/1. Sander, 51 Greene (219-2200).

KENNETH SNELSON—Recent panoramic photographs of Paris, thru 2/15. Zabriskie, 724 Fifth (307-7430).

WILLIAM WEGMAN—Altered photographs, thru 2/1. Wolf, 30 W. 57th (586-8432).

PERFORMANCE

DANSPACE—St. Mark's Church, 10th St. and Second Ave.(674-8112). 1/18-19 at 8:30: Lenora Champagne's "Home." $6.

FRANKLIN FURNACE—112 Franklin (925-4671). 1/16-18 at 8:30:"Four Story House," with Jerri Allyn, Bill Gordh, Jo Lowery, Debra Wanner. $6

P.S. 122—150 First Ave. (477-5288). 1/16-18 at 9: Frances Becker's "Orbit-Orbit." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 arti-

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facts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . .Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Masterpieces of the American West; thru 2/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . .Landscape-Expression; thru 1/23 . . .Hidden Heritage: Afro-American Art, 1800–1950; 1/16–3/9.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17 . . .From Indian Earth: 4,000 Years of Terracotta Art; 1/17–4/14.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9 . . .Memphis/Milano; 1/21–4/13.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . .Recent Acquisitions; thru 3/9.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/16 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . .The Holocaust by George Segal.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Costumes of Royal India; thru 8/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . .Mark Twain and Bret Harte; thru 1/26 . . . Christmas Themes in Illuminated Manuscripts; thru 1/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26 . . . Variants; thru 3/11.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. The Real Big Picture; 1/17–3/19 . . .Color Field Paintings by Phil Sims; 1/19–3/16.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; thru 1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/15 at 10: Old Master Paintings. On view from 1/9. **East,** 219 E. 67th St. (606-0400). 1/16 at 10: Jewelry. On view from 1/11. 1/21 at 10 & 2: American Furniture, Paintings, and Decorative Arts. On view from 1/17.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/22 at 10: Important 17th & 18th Century English & Continental Furniture and Decorations. On view from 1/18.

PHILLIPS—406 E. 79th St., (570-4830). Next sale 2/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/15 at 2: Sotheby's Arcade Auctions: Old Master Paintings. On view from 1/11. 1/16 at 10:15 & 2: Important Old Master Drawings. On view from 1/11. 1/17 at 2: Important Old Master Paintings. On view from 1/11.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, January 15

CHAMBER MUSIC AT THE Y—Joseph Silverstein conducts an ensemble. Beethoven's Quintet in E-flat for Piano and Winds; Moszkowski's Suite for Two Violins and Piano; Berg's Chamber Concerto. 92nd Street Y at 8. $11–$15.

NEW YORK CITY SYMPHONY—Alice Tully Hall at 8. $15.

CHARLES NOYES, percussionist/**SANG WON PARK,** playing the *kayagum,* a Korean board zither. Alternative Museum, 17 White St. (966-4444), at 8. $7.

VELMA RICHTER, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

LEWIS BRUNN, organist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 16

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. Weber's Overture "Preciosa"; Hindemith's Symphonic Metamorphosis of Themes by Weber; Bruckner's Symphony No. 6. Avery Fisher Hall at 8. $6–$30.

BERT LUCARELLI, oboist, with the Lehigh Valley Chamber Orchestra, Donald E. Spieth conductor; Manhattan String Quartet, pianist Thomas Hrynkiv, violinist Ida Kavafian, and 25 guest oboists. Works by Mozart, Bach, Albinoni, Corigliano, Strauss, Vogt, others. Carnegie Hall at 8. $8–$20.

WAVERLY CONSORT, Michael Jaffee director; with guest artists. "Largely Lassus": motets, madrigals, chansons, others; also works by contemporaries. Alice Tully Hall at 8; also Sat. $15.

MENDELSSOHN STRING QUARTET—Haydn's Quartet Op. 77, No. 1, in g; Ives's Quartet No. 2; Schubert's Quartet No. 14 in d. Merkin Concert Hall at 8. $10.

DAVID BURGESS, guitarist (N.Y. debut); with violinist Robert Chausow, violist Olivia Koppell, cellist Bonnie Hartman. Works by Haydn, including the Quartet in E, Op. 2, No. 2; Bach, Brouwer, Rodrigo. Carnegie Recital Hall at 8. $8.

COUNT BASIE ORCHESTRA, with Thad Jones. Henry Street Settlement, 466 Grand St. (598-0400), at 7 and 8:30. $6.

"WE REMEMBER SATCHMO," a tribute to Louis Armstrong, with the Classic Jazz Quartet, Marty Napoleon, Arvel Shaw, others. NYU Loeb Student Center, 566 LaGuardia Pl., at Washington Square So. (598-2027), at 8. $8.50.

DAVID FRIDDLE, organist. Works by Buxtehude, Bach, Hindemith, Reger, Lowell Liebermann (world premiere). St. Michael's Church, Amsterdam Ave. and 99th St., at 8. Free.

CRAMMED & PRIMED—"Strange Mutations," with Friends of Crammed Disc and Zazou-Bikaye. The Kitchen, 512 W. 19th St. (255-5793), at 8. $7; in advance, $6.

ROBERTA COOPER, cellist/**MARIAN HAHN,** pianist. Music of Bach, Beethoven, Gimbel. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BLACKMAN BROTHERS JAZZ ENSEMBLE—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

WALTER MACWILLIAMS, clarinetist/**VICTORIA GRISWALD,** pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Cellist Timothy Eddy, violinists Daniel Phillips and Todd Phillips, violist Ralph de Souza. Mozart's String Quintet in D, K. 499; Beethoven's String Quartet in F, Op. 59, No. 1. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about the bus to the barge.

SCOTT JACKSON WILEY, guitarist. Villa-Lobos program. Pierrepont Street Chapel, First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn, at 8. $3.

Friday, January 17

NEW YORK POPS, Skitch Henderson conductor; guitarist Carlos Montoya. "A Night in Spain": Rimsky-Korsakov's *Capriccio Espagnol*; Granados's Three Spanish Dances; Horlick's *Two Guitars*; Lecuona's *Andalucia*; Montoya's Concerto for Guitar and Orchestra; Ravel's *Bolero.* Carnegie Hall at 8. $12–$20.

NEW YORK PHILHARMONIC—See 1/16. Today at 2.

GALIMIR STRING QUARTET—Mozart's Quartet in D, K. 575; Janacek's Quartet No. 2; Schumann's Quartet No. 1 in a, Op. 41. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

IN MEMORY OF GEORGE MARGE—Flutist Julius Baker, English-hornist Thomas Stacy, clarinetist Phil Bodner, clarinetist Eddie Daniels, bass-trombonist David Taylor, violist Emanuel Vardi, the American Saxophone Quartet. Benefit, the George Marge Scholarship at Eastman School. Symphony Space at 8. $20.

MARY JO POGANO, pianist. Bach, Schumann, Chopin, Prokofiev. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JULLIARD STUDENTS—Stravinsky's Octet for Wind Instruments; Faure's Piano Quartet, Op. 15; works for percussion, played by the Juilliard Percussion Ensemble, conducted by Rohland Kohloff. Alice Tully Hall at 8. Free.

CRAMMED & PRIMED—See 1/16. Tonight, Jayne Bliss & Beautifier/Minimal Compact (U.S. debut).

THE KINANDERS PRESENT—American songs, by Barber, Gershwin, Herbert, others; piano music by Joplin. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

HUGH WILLIAMS, flutist/**TOM BOX,** pianist. Lincoln Center Library at 4. Free.

LYNN HANEY/ABBY MENDEZ, singer-songwriter-guitarists. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

GEORGE MASSO, trombonist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

KILDARE'S FANCY—Traditional Irish and Scottish dance music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 9. $4.

Saturday, January 18

CRACOW PHILHARMONIC, Krzysztof Penderecki conductor; cellist Yo-Yo Ma. Penderecki's *Awakening of Jacob* and Cello Concerto No. 2 (N.Y. premiere); Shostakovich's Symphony No. 6. Carnegie Hall at 8. $13–$22.50.

Y CHAMBER SYMPHONY, Raymond Leppard conductor; pianist Joseph Kalichstein, trumpeter Neil Balm. Saint-Saens's Symphony No. 2; Shostakovich's Piano Concerto in c; Haydn's Symphony No. 102. 92nd Street Y at 8. Also Sun. at 3. $12.50–$17.50.

NEW YORK PHILHARMONIC—See 1/16.

WAVERLY CONSORT—See 1/16.

GALIMIR STRING QUARTET, with clarinetist Harold Wright. Washington Irving High School, Irving Pl. and 16th St., at 8. $2, at door, if available.

GARY WILLIAM FRIEDMAN, composer; mezzo-soprano Joanna Simon, French-hornist Brooks Tillotson, bassoonist Marc Goldberg, baritone Charles Pailthorpe, clarinetist Robert King, cantor Norman Atkins, Will Holt, Judy Kaye. "The Him Nobody Knows," a Meet the Composer program. The Vineyard, 309 E. 26th St. (683-0696), at 8. $8.

CRAMMED & PRIMED—See 1/16. Tonight, Frank Chickens (U.S. debut)/Zazou-Bikaye.

EVA GRUSSER, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

I GIULLARI DI PIAZZA—Traditional Neapolitan song and dance, commedia dell'arte style. New Dorp, S.I., Public Library, 309 New Dorp Lane, at 2:30. Free.

Sunday, January 19

AMERICAN COMPOSERS ORCHESTRA, Charles Wuorinen conductor; soprano Phyllis Bryn-Julson, pianist Alan Feinberg. Cage's *The Seasons*; Babbitt's Piano Concerto (world premiere); Brief's *Cantares*; Bach-Schoenberg's Prelude and Fugue in E-flat. Carnegie Hall at 3. $8–$15.

YEHUDI MENUHIN, violinist, with pianist Jeremy Menuhin, violist Donald McInnes, cellist Colin Carr, bassist James VanDemark. Brahms's Sonata No. 2, Op. 100; Brahms's Trio No. 2, Op. 87; Schubert's Quintet in A, "Trout." Avery Fisher Hall at 3. $10–$20.

THE ENGLISH CONCERT, Trevor Pinnock harpsichordist-conductor. Alice Tully Hall at 3. Sold out.

Y CHAMBER SYMPHONY—See 1/18. Today at 3.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor. Town Hall at 2. $3.

ZAIDEE PARKINSON, pianist, with violinist Eva Grusser, soprano Nadine Herman. Works of Ravel, Poulenc, Debussy. Merkin Concert Hall at 3. $10.

ALHAMBRA—"Life Cycle in the Spanish Judaic World." Music for mezzo-soprano, oud, strings. Merkin Concert Hall at 8. $10.

BOWDOIN TRIO, with violist Paul Doktor, hornist David Jolley. Brahms. Carnegie Recital Hall at 8:30. $8.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic, conductor; keyboard artist Cesar Vuksic. Music from the Colonial period of Latin America. Center for Inter-American Relations, 680 Park Ave., at 3. $6.

WASHINGTON HEIGHTS ORCHESTRA, Lauriann Greene conductor; violinist Won-Bin Yim. Mozart's "Impresario" Overture and Violin Concerto in A; Brahms's Serenade in D. Alumni Auditorium, College of Physicians and Surgeons, 630 W. 168th St., at 3. $6.50.

VINTAGE JAZZ—At 6: cornetist Ed Polcer, pianist Jane Jarvis. At 9: the Duke's Men. The Vineyard, 309 E. 26th St. (683-0696). $14 for both, or $20 with a bottle of wine and a table; for one event, $8 and $12.

PATRICIA PATES, soprano/**CLIFF JACKSON,** pianist. Tribute to Martin Luther King Jr. Music by Johnson, Work, Joplin, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

CRAMMED & PRIMED—*See 1/16. Today at 3: a tribute to* composer Gyorgy Ligeti.

NANCY BOSTON, pianist. D. Scarlatti, Debussy, Albeniz, Granados. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

MILLETTE ALEXANDER/FRANK DAYKIN, duo-pianists. Works by Schubert, Brahms, Faure. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with admission to museum, $2.

SUNG RAI CHO, bamboo flute/**SANG-WON PARK,** zither. Instruments and music of Korea. Metropolitan Museum, Uris Auditorium, Fifth Ave. 81st St. (362-0290), at 2:30. $8.

LISA KIRCHNER, singer. "Downtown Performers Uptown," at Ansche Chesed coffeehouse, 251 W. 100th St. (865-0600), at 8:15. $6.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor; Hamiet Bluiett Jazz Ensemble, composer-soprano Dorothy Rudd Moore. Honoring Martin Luther King Day. Brooklyn Botanic Garden, 1000 Washington Ave., at 2:30. $2.

ANNE-MARIE MCDERMOTT, pianist. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 2. $6.

BARGEMUSIC—See 1/16. Today at 4.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; hornist Melissa Coren, tenor Michael Brown, cellist Steven Flanders. Haydn's Cello Concerto in C; Britten's Serenade for Tenor, Horn, and Strings, Op. 31; Dvorak's Serenade in d, Op. 44. Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

JOOMI KIM, pianist, with poetry reading by Robert Dixon. Martin Luther King Day celebration. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

CONCERTS IN CHURCH SPACES—Clarinetist Kenny Davern, pianist Dick Hyman, cornetist Warren Vache, others. "Heavenly Jazz" at **Heavenly Rest,** Fifth Ave. at 90th St., at 5. $7 . . . An Ensemble of Friends, in "An American Retrospective," music from the 18th, 19th, 20th centuries, including a premiere by Adolph. **Holy Trinity,** 316 E. 88th St., at 3. $6 . . . West Village Chorale, Gwen Gould conductor; soprano Alimo Russell, baritone Elliot Levine. Chorale-commissioned works by Beckhard, Ward, Goldstein; also works by Schutz, Josquin, Palestrina, Bach, others. 15th-anniversary and homecoming celebration. **St. Luke in the Fields,** Hudson St. near Christopher St., at 4. $15, with reception.

Monday, January 20

AN EVENING WITH STEVE REICH AND MUSICIANS—George Manahan conducting a 30-piece orchestra and ten singers in the New York premiere of the chamber version of *The Desert Music.* Also the world premiere of *New York Counterpoint,* performed by clarinetist Richard Stoltzman, and the New York concert premiere of *Sextet.* Avery Fisher Hall at 8. $9–$17.50.

AN EVENING OF MUSIC FOR FLUTE AND ORCHESTRA, with flutist Eleanor Lawrence, conductor David Gilbert, and harpist Deborah Hoffman. Works by Mozart, Hue, Martin, Foote, Griffes, Mozart. Alice Tully Hall at 8. $10, $15.

NORTH/SOUTH CONSONANCE, Max Lifchitz conductor. Works by Strunk, Greenberg (N.Y. premiere), Alexander (first performance), Mayer, Brooks, Lifchitz. Carnegie Recital Hall at 8. $8.

RELACHE—"Hommage to Petrassi," with the composer's music. Merkin Concert Hall at 8. $10.

LENNY PICKETT WITH THE BORNEO HORNS, featuring Steve Elson and Stan Harrison. New music for winds, banjo, and drums. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. Also Tues. $7.

CYNTHIA PETERSON, pianist. Lincoln Center Library at 4. Free.

DIONISIO A. LIND, carillonneur. Music for Martin Luther King Day. Riverside Church, the Drive at 122nd St., at noon. Free.

ODETTA, in a concert honoring Martin Luther King Jr. Brooklyn Center Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $3.50.

Tuesday, January 21

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Gregory Fulkerson. Martucci's *Notturno, Giga,* and *Novelletta*; Wernick's Violin Concerto (world premiere); Dvorak's Symphony No. 5. Carnegie Hall at 8. $12, $16.

THE ENGLISH CONCERT—See 1/19. Tonight's program: Corelli's Concerto Grosso Op. 6, No. 8; Vivaldi's Oboe Concerto in d; Bach's Harpsichord Concerto in f; Vivaldi's *The Four Seasons.* Alice Tully Hall at 8. $20.

NEW YORK PHILHARMONIC—See 1/16. Tonight, 7:30.

SARAH GRUNSTEIN, pianist. Book I of Bach's "Well-Tempered Clavier." Merkin Concert Hall at 7:30. Book II, 1/26. $10.

ELINOR AMLEN, soprano and poet/**MONA HECTOR,** composer and pianist, with violist Linda Feldman, oboist Lorelei Giddings, harpist Janet Paulus. "The Modern Muse"—new American art songs, based on the poetry of Sappho, Maharishi Ramana, and Elinor Amlen. Carnegie Recital Hall at 8. $8.

DANIEL MCKELWAY, clarinetist (N.Y. debut), with pianist Joseph Kalichstein, cellist Fred Sherry. Works of Weber, Messiaen, Brahms, Saint-Saens, Bassi. 92nd Street Y at 8. $5–$8.

MARLOW FISHER, VERONICA SALAS, BRIAN COOK, violists/**BRADLEY PFALLER,** piano/**KORY GROSSMAN,** drummer. Works by Colgrass, Leclair, Vieuxtemps, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

PAUL-MARTIN MAKI, organist. Music by Willan, Reger, Vierne. Trinity Church, Broadway at Wall St., at 12:45. Free.

LENNY PICKETT—See 1/20.

ROBERT STANLEY, clarinetist. Lincoln Center Library at 4. Free.

ALHAMBRA—Music for mezzo-soprano, oud, and strings. Queensborough Public Library, 35-51 81st St., Jackson Heights, at 7. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 1/13, at 8: Gounod's *Romeo et Juliette,* Cambreling conducting; with Malfitano, Shicoff, Schexnayder, Plishka. 1/14 at 8: Janacek's *Jenufa,* Neumann conducting; with R. Alexander, Dunn, Sooter, Lewis. 1/15 at 8: Puccini's *Tosca,* Cillario conducting; with Caballe, Pavarotti, MacNeil, Tajo. 1/16 at 7: *Lohengrin,* Epstein conducting; with Marton, Rysanek, Hofmann, Meredith. 1/17 at 8: Mozart's *Idomeneo,* Tate conducting; with Zoghby, Vaness, von Stade, Rendall, J. Alexander. 1/18 at 2: *Tosca*; same as 1/15 (broadcast, WQXR). 1/18 at 8: *Romeo et Juliette*; same as 1/13. 1/20 at 8: *Idomeneo*; same as 1/17. 1/21 at 8: *Romeo et Juliette*; same as 1/13.

Other

I LOMBARDI, by Verdi. Concert version by Opera Orchestra of New York, Eve Queler conductor. With Aprile Millo, Carlo Bergonzi, Paul Plishka. Carnegie Hall, 1/19 at 8. $10–$30.

DER FREISCHUTZ, by Weber. Bronx Opera Company, *Michael Spierman conductor; sung in English.* Hunter College Playhouse, 68th St. east of Park Ave.(787-1356). 1/17, 18 at 8; $8 and $10.

DON PASQUALE, by Donizetti. English version, by Brooklyn Lyric Opera's Opera Stage, Norman Myrvik director. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 1/19, 26, 2/2 at 3; 1/23, 30, 2/6 at 7:30. $5.

ROBIN AND MARION, by Adam de la Halle/**CITY OF LADIES,** by Christine de Pizan. Double bill by the Mannes Camerata. Mannes College, 150 W. 85th St. (580-0210). 1/15, 16, 18 at 8; 1/19 at 4. $10.

LIGHT OPERA OF MANHATTAN—Gilbert and Sullivan's *The Mikado.* Norman Thomas H.S., 111 E. 33rd St. (532-6180). 1/17, 18, 19, 24, 25, 26: Fri. at 8, Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20. Seniors, children under 12, $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 1/14 at 8: *Monumentum/Movements; Poulenc Sonata; Brahms Schoenberg Quartet.* 1/15 at 8: *Ballo della Regina, In Memory of . . . , Glass Pieces.* 1/16 at 8: *Donizetti Variations, Davidsbundlertanze, Gershwin Concerto.* 1/17 at 8: *Allegro Brillante, In Memory of . . . , Gounod Symphony.* 1/18 at 2: *In the Night, The Cage,* Pas de deux, *Gounod Symphony.* 1/18 at 8: *Donizetti Variations, In Memory of . . . , Gershwin Concerto.* 1/19 at 1: *Monumentum/Movements, In the Night, Gershwin Concerto.* 1/19 at 7: *Allegro Brillante, Davidsbundlertanze, Glass Pieces.* 1/21 at 8: *Rossini Quartets, Monumentum/Movements, Gershwin Concerto.*

The Joyce Sampler

JOYCE THEATER—Through January 19. Tickets $10. 1/14 at 7:30, 1/18 at 2: **Bill Cratty Dance Theatre,** with two premieres. 1/15, 18 at 8: **Clive Thompson Dance Company,** program including a world premiere by Rudy Perez. 1/16 at 8, 1/19 at 2: **Ohad Naharin and Dancers,** including a premiere. 1/17 at 8, 1/19 at 7:30: **Peggy Lyman Dance Company,** program including two world premieres.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. Soiree de Ballets; world premieres by Violette Verdy and Luk de Layress; Amanda McKerrow, Patrick Bissell, Susan Jaffe, Pablo Savoye, Maria Theresa del Real. 1/19 at 7.

Other

BALLET DE SANTIAGO—City Center Theater, 1/21–26. "Rosalinda," an *operette-dansee* based on Strauss's *Die Fledermaus*: 1/21 at 7:30, 1/22, 23, 24 at 8. Works by Carter, Nebrada, Prokovsky: 1/25 at 8, 1/26 at 3 and 7:30. $10–$25; opening night $15–$50.

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. Excerpts from works by Christine Neubert. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 1/19, 26 at 3. $8.

BHARATA NATYAM, South Indian dance, by Lakshmi, with flutist T. Viswanathan, others. Hindu Temple, 45-57 Bowne St., Flushing, Queens, 1/18 at 2. Also at Marlene Pennison Dance Studio, 117 Hudson St. at N. Moore St., 1/19 at 2. $8.

"DANCING FOR OUR LIVES—A Dance Benefit in Support of Persons With AIDS." 1/13: At 7 and 9:30, two programs. P.S. 122, First Ave. and 9th St. (477-5288). $15 *for each performance.*

DANIEL WEST DANCERS—N.Y. debut of company from Washington, D.C. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 1/18, 19 at 8. $7.

ELISA MONTE DANCE CO., with live music by David Van Tieghem and His Musicians. Program includes a U.S. and a N.Y. premiere. Joyce Theater, 1/21 at 7:30; 1/22, 23, 24 at 8; 1/25 at 2 and 8; 1/26 at 2 and 7:30.

LES BALLETS JAZZ DE MONTREAL—Works include two N.Y. premieres. Brooklyn Center at Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 1/18 at 8, 1/19 at 2. $8–$16.

PERFORMING SHOWCASE FORUM—Short works by selected choreographers, danced by several companies each night. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 1/17, 1/18 at 8. $5.

RACHEL LAMPERT & DANCERS—"A decade of her work"; nine pieces. Nikolais/Louis DanceSpace, 33 E. 18th St. (219-1672). 1/16–19 at 8. $7.

SALLY HESS SOLO DANCES—Douglas Dunn Studio, 541 Broadway, third floor (924-0077). 1/15, 17, 18 at 8; 1/19 at 2. $6.

SUSAN MARSHALL & COMPANY—Premiere of "Arena," and other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/16–18, 23–25 at 8; 1/19, 26 at 3. $7.

THOM FOGARTY AND GROUP—Premiere of a two-act piece. Judson Memorial Church, 55 Washington Square South (924-0077). 1/15–18 at 8. $5.

OTHER EVENTS

MARTIN LUTHER KING JR. is being honored in several very special ways this month, and on his day, now a national holiday, the big event is **Living the Dream,** 1/20 at 5 p.m., at Radio City Music Hall. It's a starry lineup of entertainers: Harry Belafonte, Bill Cosby, Neil Diamond, Whitney Houston, Al Jarreau, Bette Midler, Tito Puente, Lionel Richie, Dionne Warwick, and even more. Tickets for $50 and $100, at the box office (757-3100); for $250, $500, and $1,000, by calling (997-0135)—these "preferred tickets" include a variety of perks. Proceeds benefit educational programs of the Martin Luther King Jr. Center for Nonviolent Social Change, Inc., of Atlanta, and Malcolm-King College, Harlem, N.Y. . . . **Remembering Martin Luther King Jr.,** 1/19 at 2, will feature Ossie Davis and "Dr. Martin Luther King Jr.: A Remembrance," the actor's personal observations and a dramatic reading. Also on the program, at Lehman College Center for the Performing Arts: Joan Miller's Dance Players in "The Faces of Freedom" and Voices of the Convent, the 75-member choir of the Convent Ave. Baptist Church. Admission is free, but seating's limited (960-4602); at Bedford Park Blvd. West, the Bronx . . . Another free program, this time in Breezy Point, Queens, is a film showing: the documentary **Legacy of a Dream,** 1/18 at 10 a.m. at the Gateway National Recreation Area, Bldg. 1 at Ft. Tilden (718-474-4600). The National Park Service event is free, but you must reserve ahead. Note: see also Concerts, page 81, for more King commemorative programs.

A PAIR OF ANNUAL "BIG EVENTS"—The New York National Boat Show is at the Coliseum on Columbus Circle through 1/19, with over 600 sail and power boats, as well as engines and other necessary and luxury accessories to wander among and wonder over. Weekdays noon–10; Sat. 10–10; Sun. 11–7. $6; under 12, $2 . . . Olympic gold-medalist Robin Cousins and the 1984 world-pair gold medalists, Paul Martini and Barbara Underhill, are guest skaters with this year's **Ice Capades,** coming into our neighborhood with three gigs. First is the Nassau Coliseum in Uniondale, L.I. (516-794-9100), 1/14–19; then 1/21–26, at the Meadowlands (201-935-3900); and finally at Madison Square Garden (564-4400), 1/29–2/9. Each, $7.50–$12.50. Lower prices for children 12 and under at some performances.

PERFORMERS OF NOTE—The **Story Concert Players** are in an international mood for an appearance 1/18 at 2, at Wave Hill, 252nd St. and Independence Ave., the Bronx (549-3200). You'll hear a family program of folk tales and tunes from the West Indies, Mexico, Russia, and the U.S.; $4, children $2 . . . Afro-Caribbean and West African music, songs, and dance are the specialty of **Retumba con Pie,** a women's group, which will be at the Hamilton Grange Branch Library, 503 W. 145th St., 1/21 at 6. They use congas, bells, harp, vocals, poetry, and storytelling to give their message. Free . . . **Hanne Tierney, Theater w/o Actors,** will turn up at the Guggenheim Museum 1/17, 18 at 8, 1/19 at 3, to present her new production of Maeterlinck's "The Intruder." The "performers" of this troupe are all abstract figures constructed and manipulated by Ms. Tierney, who speaks the lines. Tickets are $8 (360-3503), at Fifth Ave. and 89th St.

WRITERS ONSTAGE hereabouts this week include several who are here for the annual International PEN Congress. 1/16 at 9, at Casino on the Park, in the Essex House, C.P.S., an **American-fiction reading** features E.L. Doctorow, Bernard Malamud, Jayne Anne Phillips, and others. At St. Peter's Church, Lexington Ave. and 54th St., there will be noon-hour readings daily at 12:30: 1/13, Brazilian writers including Jorge Amado; 1/14, Spanish Latin American writers, including Isabel Allende; 1/15, to be announced; 1/16, Vassily Aksyonov and other Eastern European writers; 1/17, Margaret Atwood, Alice Munro, and others from Canada. All of these PEN readings are free . . . Author **Salman Rushdie** will read from his works at Asia Society, Park Ave. and 70th St.,1/16 at 6:30. The Bombay-born writer won the 1981 Booker Prize for his novel *Midnight's Children,* about which he said that "it wasn't what the English normally like to hear about India." $5.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

FOR A MID-JANUARY CALENDAR—An old-fashioned **quilting bee** is the nostalgia note for the week, at the 92nd Street Y, Lexington Ave. (427-6000, ext. 172), 1/19, noon–5. Take your own project along, or plan to work with everyone on a large quilting frame, under instructor Pat Yamin. Fee is $2 . . . Another **Records Flea Market** is set for 1/18 and 19, 11–4, at 253 W. 72nd St., second floor, with free admission. LP's of the 1950s, '60s, and '70s in jazz, blues, rock, shows, country, comedy, big bands, and much more. Take along your own golden oldies for a bartering session . . . The Westchester County Center, White Plains, will host another edition of the **Big Event Antique & Collectibles Show,** 1/18, 11–7, and 1/19, 11–6. $2 admission.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; under 12, $2.50.

TOURS

URBAN PARK RANGERS—Walks and workshops, free unless noted. **Bronx:** 1/16 at 7, meet at Rice Stadium parking lot, Middletown Rd. and Stadium Ave., for a winter-astronomy session; take binoculars (548-7880) . . . **Brooklyn** (718-287-3400): 1/18 at 1, meet at Prospect Park boathouse, near Lincoln Rd. and Ocean Ave. entrance, for a winter tree-identification workshop . . . **Manhattan** (379-3091): 1/19 at 2, meet at Loeb boat house, N.E. corner of Central Park Lake, 74th St., for a bird walk . . . **Queens** (718-699-4204): 1/18 at 1, meet at the upper parking lot off Winchester Blvd., Alley Pond Park, for a winter wildlife safari. Call for further weekend programs.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400).

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m., and 1/26 at 1. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): 1/18 at 8 a.m., a bird walk; $2. 1/18 at 1, an insect walk; $2. Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 1/19 at 10 a.m., meet at South Street Seaport, on Water St. by the information desk, for a guided walk around the area. $1 (876-6688).

SPORTS

TENNIS—The Nabisco Masters, at Madison Square Garden (564-4400), featuring Jimmy Connors, Ivan Lendl, John McEnroe, Boris Becker, and Mats Wilander. 1/14–16 at 4, 17 at 1 and 7 ($9–$20); 1/18–19 at 12:30 ($15–$30).

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 1/21 at 7:30 vs. Golden State. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/18 at 7:30 vs. Denver. $6–$17.

COLLEGE BASKETBALL—1/22 at 7: St. Peter's vs. Manhattan; at 9: St. John's vs. Fordham.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 1/20 at 7:30 vs. Hartford. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 1/21 at 8:05 vs. Philadelphia. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 1/17 at 7:35 vs. Washington; 1/19 at 5:05 vs. Buffalo. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 1/18, the Affectionately Handicap; 1/19, the Broadway Handicap; 1/20, the Count Fleet.

STEPS (New York Road Runners Club: 860-4455)—1/19 at 9:30 a.m.: Frostbite Ten-Miler; starts and finishes at the Central Park entrance at 90th St. and Fifth Ave. Adults, $8; seniors and students, $4 (yes, T-shirts, and of course bagels and hot chocolate at the awards ceremony).

CHILDREN

KIDS' STUFF AT VINEYARD (309 East 26th St.: 683-0696)—"Exploring Electronic Music," an introduction to the world of synthesizers. 1/18 at 12:30 and 2:30; 1/19 at 11 a.m. Adults, $6; children, $5.

TOWN HALL (123 W. 43rd St.: 997-1003)—1/15–16 at 10:30 a.m.: Alvin Ailey Dance Theatre will perform a children's program. 1/21–22 at 10:30 a.m.: "Play to Win" (see Theatreworks/USA, below). $4.

PAPER BAG PLAYERS presents "Thimble-Bellies" at Symphony Space (Broadway at 95th St.: 864-5400). 1/18–19 at 2. $9.

DR. SEUSS'S "THE LORAX"—The Urban Park Rangers, at Silver Lake Park Tennis House, Forest Ave. and Hart Blvd., S.I. (718-442-1304). 1/19 at 11:30 a.m. Free.

THEATREWORKS/USA presents "Play to Win" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). This musical about baseball player Jackie Robinson was written by James de Jongh, Charles Cleve-

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land, and Jimi Foster; direction by Regge Life. 1/18 at 1, 1/19 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180; eves., 249-8569)—1/19 at 1 and 2:30: "Jack and His 'Rock 'n' Roll' Beanstalk." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—1/17-18 at 11 and 1: "Jack and the Beanstalk," by Marshall Katzman. $3.

PUPPETWORKS (Old First Church, Seventh Ave. at Carroll St., Park Slope: 718-834-1828) presents "Hansel and Gretel," adapted and directed by Nicolas Coppola. 1/19 at 2. $3.50.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.: 924-1472) will present a magic show. Sat. at 2, featuring Brian McGovern and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.: 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.: 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.: 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.: 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.: 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.: 570-3932)—The weekend themes at the Uris Center for Education: Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Story time takes place at the Children's Bookshop 1/18 at 2 with "Tales From Thailand, India and Japan," by Jody Moore. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn: 772-0210)—1/18 at 2:30: "Birdtales"—flights of fancy and true tales told by Mary Kay Harrity; then create a bird. Free but must reserve.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.: 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 1/18: Grandparents Day Performance—comic pop-art workshops at 1:30 and 3:30, with grandparents admitted free with a child; at 2:30, Birdie Eaton will present a musical program, "Laughing Time." 1/19: Martin Luther King Day Performance at 2:30 with singer Karen Hamilton; comic-strip workshops at 1:30 and 3:30. Hours: Wed.–Sun., 1-5. **Note:** Museum will be closed 1/22-26. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672). presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 1/18 at 1:30: "Tales From Mother Goose," by the Royal Puppet Theatre ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1-5, closed Mondays. Free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—1/20 at 1:30 and 3: Ron Brown's Evidence, a dance company that will perform a tribute to Martin Luther King. Hours: Mon., Wed., Fri., 2-5; Thu. (family night), 2-8; Sat., Sun., holidays, 10-5. Donation.

SPECIAL EXHIBITS—At the **Donnell Library Center** (Central Children's Room, 20 W. 53rd St.: 621-0636): "One Hundred Titles for Reading and Sharing," a collection of the best in books, recordings, and computer software for children published this year. Hours: Mon., 12:30-8; Tue.-Fri., 12:30-5:30; Sat., 9:30-5:30; Sun., 1-5; through 1/18. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. New American. Spcls: barbecued ribs, selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri. & Sat. night. Private parties. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

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Greenwich Village

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CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

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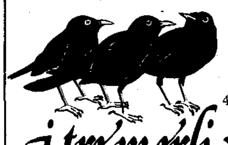

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RESTAURANTS

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255–5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat. from 5. Closed Sun. **(M)** **AE, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pretheater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight.Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

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RESTAURANTS

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E) AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M) AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast *loin of veal in oregano butter sauce, poached halibut* on spinach, celery & leeks. D daily 6–midnight. **(E)**
AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E) AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E) AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat. 5:30–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E) AE, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)**
AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)**
AE, DC, MC, V.

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)**
AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)**
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)**
AE, CB, DC.

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M) AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)**
AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M) AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M) AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

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ern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D

Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St., 535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lob-

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ster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. (E) **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st St., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/15, Tom Varner Quartet. 1/16, Pat Laing Quartet. 1/17,18, Danny Mixon Trio. 1/19, Bob Cassanova and Trio. 1/20, Andy Tuck Quintet. 1/21, Mark Barasch Trio. 1/22, Carla White and Trio. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 1/15, Ian Tyson. 1/16,23, Little Mike and the Tornados. 1/18, Blonde Obsession. 1/22,29, singer-songwriter Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/19, Sarah Vaughan. 1/20, Harvie Swartz All Stars. 1/21–26, " 52nd St. Comes Downtown" with Billy Taylor Trio and Joe Morello Quintet. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 1/19, singer Helen Merrill. 1/20,27, The Duke's Men. 1/21–26, "Little" Jimmy Scott. Shows Mon.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 .m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/18, Skyline with Tony Trischka. 1/25, Out to Lunch. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 1/19, Chet Baker Quartet. 1/20, Les Paul Trio. 1/21–26, Nana Vasconcelos and the New York Samba Band present "Brazilian Fantasy." Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 1/15, The Dead Milkmen; The Brood. 1/17, Nanci Griffith. 1/19, comedy with Jane Brucker. 1/22, Salem 66; Dinosaur. 1/23, Ilene Weiss. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 1/15–18, Andy Laverne Duo. 1/19,21, Brian Keane. 1/20, closed. 1/22–25, Bob Cunningham and Bross Townsend. **Upstairs:** 1/16 at 8, Carrie Smith with Bross Townsend, followed by Gail Boggs with Brenda Madison at 10. 1/17 at 8, Megan Murphy with Mike Rosenman followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 1/18, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/15–18, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 1/15 at 9, Kenneth Bell. 1/16 at 8:30, Kate Stern. 1/17 at 8, Jill Lipman; Clarissa Hall at 10:30. 1/18 at 8, Leo Lazarus; Rich Cohen with John Jacobson at 10:30. 1/19 at 8, Lisa Cosman in *Love After 40.* 1/20 at 9, Jay Leonhart with Mike Renzi. 1/22 at 9, Kenneth Bell. 1/23 at 8:30, Kate Stern. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/19,26, Barbecue Bob and the Spareribs. 1/21, guitar virtuoso series featuring Arlen Roth. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/18, pianist Roland Hanna. 1/19,20, Esther Blue. 1/20–25, pianist Fred Hersch with George Mraz on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/1, singer Barbara Cook, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 1/15, Fazz. 1/16, Frequency. 1/17,18, Michel Camilo Sextet. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 1/15,16,22,23, Dorothy Stallworth. 1/17,18, Phoebe Legere. 1/19,20, Jill McManus. 1/21, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, pianist Howie Wyeth and Danny Kane on guitar. Thurs., Jack Mayhew & Co. Fri. at 9, Bob Cantwell Band. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayre Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/16,17, The Residents with Snakefinger. 1/18, Bernie Worrell; Defunkt Pressure Boys. 1/24, The Dictators. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 1/19, McCoy Tyner. 1/20,27, Gil Evans' Orchestra. 1/21–26, Ron Carter Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/15, Kristi Rose and the Dying Breed. 1/16, Loup Garou Zydeco. 1/17,18, Otis Rush. 1/19, Swing Sunday with Lew Willie and the Snapdragons. 1/20, Electric Eighties with Alan Mann, The Stigalators, The Insane Unknowns. 1/21, The Bullies. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 1/19, Charles McPherson Quintet featuring Curtis Fuller, David Williams, Billy Higgins, Larry Bachnich. 1/20, Mel Lewis and the Jazz Orchestra. 1/21–26, James Moody Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/15–19, Willis "Gator Tail" Jackson. 1/21,28, Valery Pomeronev and the Universal Language. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 1/18, pianist Ray Bryant with Jimmy Rowser on bass. 1/19, guitarist Gene Bertoncini with Michael Moore on bass. 1/20–25, pianist Hilton Ruiz with Major Holley on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 1/15, Sussman-Lawrence. 1/17,18, Asleep at the Wheel; Peach Fish Pie. 1/19,20, The McGarrigle Sisters. 1/21, The 13th Anniversary Relix Magazine Party featuring Jorma Kaukonen, Jack Cassidy, Kingfish Acoustic, Kim Simmonds, and Paul Metsa. 1/22,23, Pat Travers. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 1/19, comedian David Steinberg, Tues. & Sun. at 9, Wed. & Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. 1/21–26, comedian Michael Winslow. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/18, comedians Richie Gold, Ben Creed, Taylor Mason, Hiram Kasten, and Danny Curtis, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. Every Sun., The Comedy Show hosted by Hiram Kasten. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 1/15, Helen Klass; singer-comedienne Maxine Lapiduss. 1/16, The Schultz Twins; Rodgers & Hart. 1/19, Liz DuFour; Vocal Point. 1/20 at 8, *Taboo in Revue,* comedy revue, followed by comedian Frankie Pace at 10. 1/21, October; Rodgers & Hart. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 1/15, magician Imam and singer Pamela Smith. 1/16, magician Jo Monti and comedian Terry Day. 1/17,18, magician Eric DeCamps and comedy/mime Abatar. 1/21, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new showcase club spotlighting the stars of tomorrow. Shows Wed., Thurs., Sun. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio,

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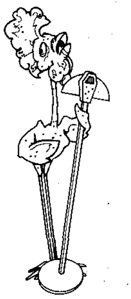

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JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/1, trumpeter Jonah Jones and his Quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., at 10 p.m. and 2 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.-Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 1/15, Commissioned. 1/16, Mario Rivera & the Salsa Refugees. 1/21, Mario Toledo & Choros from Brazil. 1/22, Hector Lavo. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie ...Thru 1/25, Larry Adler and his harmonica team up with a "performing piano," Tues.-Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 1/19, jazz singer Jane Harvey with Michael Renzi on piano performing *Another Side of Sondheim,* Tues.-Sat. at 9. 1/21-2/2, singer Michele Bautier. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Roxie Lucas, Mark Martino, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/15, Vallie Mell. 1/16-18 at 8, Judith Ross. 1/17 at 11, Carey & Falter. 1/18 at 11, Val Ryder. 1/20 at 8, Lisa Schubert. 1/21 at 8, Karin Wolfe. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 2/15, singer-pianist Michael Feinstein, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Pianist Nancy Winston, Sat.-Sun., 6-11. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Wed., Fri. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Tues. & Thurs., singer Mario Pipa. **AE, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 1/26, pianist Mack Brandon plays every Mon.-Fri. from 6-11, Sat. from 8-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist John Samorian plays every Tues.-Sat. from 7-midnight. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 1/15, singer-pianist Peter Wright. 1/16, singer-pianist Meryl Sheppard. 1/17,18, Ruth "Silky" Waters. 1/19, Betsy Hirsh & Candy. 1/21, Linda Rose. 1/22, Dawn Denham. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Koborie. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Jan. 15

3:00/WNCN—Respighi: *Pines of Rome;* **Friedrich II:** Sym #2 in G.

WNYC—Perle: Serenade #3.

4:04/WQXR-AM/FM—M. Haydn: Sym #26 in G; **Lehar:** *Eva:* Waltzes.

5:00/WNCN—Bach: Cto in F, "Italian"; **Beethoven:** Country Dances for Orch, Op. posth.

6:00/WNCN—Gervaise-Attaignant: Renaissance Dances; **Dvorak:** Slavonic Dances, Op. 46, #5, #6, #8.

8:00/WNCN—Arne: Ov #8 in g; **Beethoven:** Sym #5 in c, Op. 67.

WNYC—The Minnesota Orchestra. **Skrowaczewski:** Cto for Orch; **Mozart:** Violin Cto #1.

8:05/WQXR-AM/FM—Brahms: Piano Cto #1 in d, Op. 15.

9:00/WNCN—Dvorak: Piano Trio in B-Flat, Op. 21; **Brahms:** Lieder, "Immer leiser wird mein Schlummer," Op. 105, #2.

9:06/WQXR-AM/FM—Schubert: Sonata in a, "Arpeggione"; **Beethoven:** Sonata in G, Op. 30.

Thurs., Jan. 16

3:00/WNCN—Chopin: Rondo for 2 Pianos in C, Op. 73; **Brahms:** Trio for Violin, French Horn, and Piano in E-Flat, Op. 40.

WNYC—Rameau: *Platee:* The Hans Rosbaud recording of 1956.

4:04/WQXR—AM/FM—Grieg: *Peer Gynt,* Suite #1; **Bach:** Sonata in C for Flute & Basso Continuo.

5:00/WNCN—Telemann: Cto for Flute in C; **Liszt:** Les Preludes for Piano, 4 Hands.

6:00/WNCN—Purcell: *Faery Queen:* Suite #2; **Gottschalk:** Piano Music.

7:03/WQXR-AM/FM—W. F. Bach: Trio Sonata in a; **Mozart:** Sym #35 in D.

8:00/WNCN—Various: Florentine Music of the 14th Century; **Bach:** Toccata in D.

WNYC—Chamber Music Society of Lincoln Center. With guests Joseph Swensen, violinist, John McCabe, pianist, and Richard Fitz, percussionist. **Bach:** 2 Preludes & Fugues from *The Well-Tempered Clavier;* **Mozart:** Sonata for Piano & Violin in D.

8:06/WQXR-AM/FM—Schubert: Mass #5 in A-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. The Rotterdam Philharmonic Orchestra, conducted by James Conlon; pianist Horacio Gutierrez. **Janacek:** *The Makropulos Affair:* Prelude; *From the House of the Dead:* Prelude; **Tchaikovsky:** Cto for Piano #1 in b-flat.

Fri., Jan. 17

3:00/WNCN—Borodin: *Prince Igor:* Polovtsian Dances; **Beethoven:** Sonata for Piano #1 in f, Op. 2, #1.

WNYC—Music by Charles Martin Loeffler.

4:04/WQXR-AM/FM—Kodaly: *Dances of Marosszek;* **Vivaldi:** Cto in D.

5:00/WNCN—Beethoven: "Coriolan" Ov, Op. 62; **Handel:** Sonata for Flute & Continuo in b, Op. 1, #9.

6:00/WNCN—Boismortier: Suite for Harpsichord #3 in E, Op. 59; **Weber:** *Der Freischutz:* Ov.

7:03/WQXR-AM/FM—Biber: "St. Polycarp" Sonata for 8 Trumpets; **Liszt:** *Annees de Pelerinage:* "Dante" Sonata.

8:00/WNCN—Bach: Partita for Harpsichord #3 in a; **Albinoni:** Adagio for Strings in g.

WNYC—The Opera Box.

8:05/WQXR-AM/FM—Haydn: Sym #89 in F; **Falla:** *Nights in the Gardens of Spain.*

9:00/WNCN—

Chopin: Ballade #2 in F, Op. 38; **Dvorak:** Qt in A-Flat, Op. 105.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Eugen Jochum, conductor; pianist Veronica Jochum. **Mozart:** Piano Cto #20 in d; **Bruckner:** Sym #9.

Sat., Jan. 18

10:00 a.m./WNCN—C. P. E. Bach: Qt for Fortepiano, Flute, Viola & Cello in a.

10:04 a.m./WQXR-AM/FM—Campra: *Le Bal Interrompu;* **Haydn:** Sym #88 in G.

11:00 a.m./WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

12:00/WNYC—The Salzburg Festival. The Vienna Philharmonic. Andre Previn, conductor. **Haydn:** Sym in G, "Oxford"; **Mozart:** Cto for Flute, Harp, & Orch.

1:00/WNCN—Verdi: *Alzira:* Ov; **Mozart:** Divertimento in F, "A Musical Joke."

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Puccini:** *Tosca* (Caballe, Pavarotti, MacNeil, Italo Tajo/Cillario).

3:00/WNCN—Mozart: Cto for Piano #25 in C; **Faure:** *Serenade du Bourgeois Gentilhomme.*

4:00/WNCN—Telemann: Cto for 4 Violins in C; **Debussy:** Marche "ecossaise."

5:05/WQXR-AM/FM—Purcell: Music for Organ and Brass; **Schubert:** Quartettsatz in c.

6:00/WNCN—Debussy: Preludes, Book I: Minstrels; **Rachmaninoff:** *Bells,* Op. 35.

6:04/WQXR-AM/FM—Dvorak: Serenade for Strings in E; **Bach:** Sonata in G for Flute for Flute & Harpsichord.

8:00/WNCN—Artist's Image. Georg Solti, conductor. **Rossini:** *L'Italiana in Algeri:* Ov; **Walton:** *Coronation Te Deum.*

8:04/WQXR-AM/FM—Schumann: Sym #4 in d, Op. 120.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Puccini:** *La Boheme* (Adani, Freni, Gedda, Sereni, Rome Opera Chorus & Orch/Schippers).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Andre Watts. **Berlioz:** "Beatrice and Benedict" Ov; **Beethoven:** Piano Cto #2 in B-flat, Op. 19; **Mahler:** Sym #1 in D.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. With guest Joe Pearce.

Sun., Jan. 19

10:00 a.m./WNCN—Classic Guitar. **Aguado:** Introduction & Rondo, Op. 2, #3; **Granados:** *Cordoba.*

WNYC—Beethoven's first four sonatas played by four different pianists.

11:00 a.m./WNCN—Bach: Chromatic Fantasia & Fugue in d.

12:00/WNYC—The Chamber Music Society of Lincoln Center. With guest Josef Suk, violinist. **Vivaldi:** Sonata for Flute, Oboe, Bassoon & Harpsichord in g; **Janacek:** Concertino for Piano, Winds & Strings; **Dvorak:** Sonatina for Violin & Piano in G, Op. 100.

1:00/WNCN—Chicago Symphony Orchestra. Neeme Jarvi, conductor; pianist Yefim Bronfman. **Liadov:** *Polonaise in Memory of Pushkin;* **Rachmaninoff:** Cto for Piano #2 in c, Op. 18; **Stenhammar:** Sym #1 in E-Flat.

2:00/WNYC—Sibelius: Sym #4.

3:00/WNYC—Music of Monteverdi, Pachelbel, Bach, Handel, Liszt, Satie and Holst, in arrangements (mostly electronic) by W. Carlos, George Winston, Larry Coryell, Kurt Riemann, Dan Palkowski, Patrick Gleeson, and Tomita.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; violinist L. Subramaniam, baritone John Cheek, Festive Drummers from South India. **Copland:** *Inaugural Fanfare;* Cortege Macabre from Ballet, *Grohg;* **L. Subramaniam:** Fantasy on Vedic Chants for Indian Violin and Orchestra.

4:00/WNCN—Bach: "Brandenburg" Cto #4 in G; **Hummel:** Octet-Partita in E-Flat.

5:00/WNCN—Purcell: Suite for Harpsichord #7 in d; **Mozart:** Sym #38 in D, "Prague."

7:30/WNYC—Remembering Richard Rodgers. The '40s—Rodgers's last shows with Hart and first Hammerstein collaboration: *Oklahoma.*

7:35/WQXR-AM/FM—Tchaikovsky: *Sleeping Beauty:* Excerpts.

8:05/WQXR-AM/FM—Delta Opera House. **Gluck:** *Orfeo ed Eurydice* (Lorengar, Horne, Donath, Royal Opera House Orch/Solti).

Mon., Jan. 20

3:00/WNCN—Soler: Sonata for Harpsichord in D; **Schumann:** Piano Qnt in E-Flat.

4:04/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto #4 in c; **Ravel:** *Menuet Antique.*

5:00/WNCN—Wagner: *Rienzi:* Ov; **Liszt:** Transcendental Etude After Paganini #6 in a, "Variations."

6:00/WNCN—Handel: Sonata for Flute & Continuo in a, Op. 1, #4; **Tchaikovsky:** Ov in c.

7:03/WQXR-AM/FM—Mozart: Qt #8 in F; **Weber:** *Invitation to the Dance.*

8:00/WNCN—Paine Webber's New York Music Magazine.

WNYC—Dvorak: *Carnival:* Ov; **Strauss:** *Death and Transfiguration.*

8:05/WQXR-AM/FM—Rachmaninoff: Piano Cto #2 in c; **Goldmark:** *In Italy:* Ov.

9:00/WNCN—Brahms: Sonata for Violin & Piano #3 in d, Op. 108; **Johnson:** *Laveche's Galliard.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor; pianist Andras Schiff. **Schubert:** *Rosamunde:* Ov; **Grieg:** Piano Cto in a; **Brahms:** Sym #2 in D, Op. 73.

Tues., Jan. 21

3:00/WNCN—Vivaldi: Cto for 2 Trumpets in D, Op. 46, #1; **Dvorak:** Sym #8 in G, Op. 88.

WNYC—Recordings by Sergiu Celibidache. **Prokofiev:** "Classical" Sym; **Tchaikovsky:** Sym #5.

4:04/WQXR-AM/FM—Chopin: Etudes; **Strauss:** "Aquarellen" Waltz.

5:00/WNCN—Handel: Cto for Organ #8 in A, Op. 7, #2; **Liszt:** Hungarian Rhapsody #2 in c-sharp.

6:00/WNCN—Ravel: *Tzigane;* **Various:** Italian Music of the 16th Century.

7:03/WQXR-AM/FM—Praeger: Introduction, Theme & Variations, Op. 21; **Bach:** Cto #1 in d for 3 Harpsichords & Orch.

8:00/WNCN—Concert Royal live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor. **Druckman:** *Aureole;* **Debussy:** *Images;* **Tchaikovsky:** Sym #4.

8:05/WQXR-AM/FM—Mozart: Serenade #6 in D; Sinfonia Concertante in E-Flat.

9:00/WNCN—Dvorak: Qt in E-Flat, Op. 51; **Dowland:** "Tell Me True Love."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violinist Gidon Kremer. An all-Beethoven program.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, January 15–17 and 20–21

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/**Movie:** BMX Bandits
Fri/Video Jukebox
Ⓢ Wed/White Lies
Thu/**Movie:** Unfaithfully Yours
Fri/**Movie:** Return of the King
Tue/Home From Far

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Fri, Tue/Welcome Home Jellybean
Mon/Unforgivable Secret
Ⓢ Wed, Tue/**Movie:** Trenchcoat
Mon/**Movie:** Toby and the Koala Bear

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
Ⓗ Thu/Noah's Animals

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
Ⓗ Fraggle Rock

8:00
⓫ Heathcliff
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** Raiders of the Lost Ark
Thu/**Movie:** Yentl
Fri/**Movie:** A Soldier's Story
Mon/**Movie:** Metalstorm: The Destruction of Jared-Syn
Tue/**Movie:** They All Laughed
Ⓢ Wed/**Movie:** The Escape Artist
Thu/**Movie:** Norma Rae
Fri/**Movie:** The Goodbye Girl
Mon/**Movie:** Antarctica
Tue/**Movie:** 2010

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
⓭ Sesame Street
㉛ AM Weather
Ⓦ Wed/**Movie:** Midnight Express
Thu/**Movie:** Escape From Diablo
Fri/**Movie:** Rope
Mon/**Movie:** The Brother From Another Planet
Tue/**Movie:** Hot Dog . . . The Movie!

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/Innovation
Ⓗ Mon/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Walk Proud
Fri/**Movie:** Evil Under the Sun
Mon/**Movie:** Mystery Mansion
Tue/**Movie:** Starman
Ⓢ Wed/**Movie:** Beyond the Forest
Thu/**Movie:** Ladybug, Ladybug
Fri/**Movie:** The Alphabet Murders
Mon/**Movie:** The Clown
Tue/**Movie:** Beyond the Forest

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphael
❾ My Favorite Martian
⓫ Best Talk in Town
Ⓗ Thu/Not *Necessarily* the News

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ What's Hot! What's Not?
Ⓗ Thu/George Burns in Concert
Ⓦ Wed/**Movie:** Starman
Thu/**Movie:** Swing Time
Fri/**Movie:** Breakin'
Mon/**Movie:** American Dreamer
Tue/**Movie:** Racing With the Moon

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ News
Ⓢ Thu/Home From Far
Mon/Faerie Tale Theatre: Beauty and the Beast

12 NOON
❷ Press Your Luck
❹ Super Password
❺ News
❼ Ryan's Hope
❾ News
⓫ Odd Couple
Ⓗ Wed/**Movie:** Starman
Thu/**Movie:** They All Laughed
Fri/**Movie:** The Last Time I Saw Paris
Mon/**Movie:** Micki & Maude
Tue/**Movie:** Brady's Escape
Ⓢ Wed/**Movie:** Swing Shift
Thu/**Movie:** 2010
Fri/**Movie:** Phar Lap
Tue/**Movie:** The Escape Artist

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Mother Lode (1982). Charlton Heston, Nick Mancuso.
Thu/**Movie:** Savage Guns
Fri/**Movie:** First to Fight (1967). Chad Everett, Dean Jagger. Story of a one-time hero who almost loses his courage on the battlefield.
Mon/**Special:** Free at Last
Tue/**Movie:** The Last Command (1955). Sterling Hayden, Richard Carlson. Jim Bowie and his gallant band of Texans sacrifice their lives for the defense of the Alamo.
Ⓢ Mon/**Movie:** Girls of the White Orchid

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild (except Mon)
Mon/**Basketball:** Knicks vs. Philadelphia
Ⓦ Wed/**Movie:** Chained Heat
Thu/**Movie:** Hot Dog . . . The Movie!
Fri/**Movie:** Crimes of Passion
Mon/**Movie:** P'Tang, Yang, Kipperbang
Tue/**Movie:** This Is Spinal Tap

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough (except Mon)
Ⓗ Tue/**Movie:** Charlie Chan and the Curse of the Dragon Queen

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal (except Mon)
Ⓗ Wed/**Movie:** Martin's Day
Thu/**Movie:** The Gift of Life
Fri/**Movie:** Mystery Mansion
Mon/George Burns in Concert
Ⓢ Wed/**Movie:** The Escape Artist
Thu/**Movie:** Unfaithfully Yours
Fri/**Movie:** Return of the King
Tue/**Movie:** The Princess and the Pirate

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game (except Mon)
⓫ Mask
Ⓢ Mon/**Movie:** Ladybug, Ladybug

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O (except Mon)
⓫ The Jetsons
⓭ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
Ⓗ Thu/**Movie:** Metalstorm: The Destruction of Jared-Syn
Mon/**Movie:** Hysterical
Tue/**Movie:** Let's Spend the Night Together
Ⓦ Wed/**Movie:** Midnight Express
Thu/**Movie:** Escape From Diablo
Fri/**Movie:** Rope
Mon/**Movie:** Brother From Another Planet
Tue/**Movie:** Hot Dog . . . The Movie!

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Crockett's Victory Garden
Fri/Food for Thought
Mon/All New This Old House
Tue/House for All Seasons

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street
Ⓗ Wed/**Movie:** BMX Bandits
Fri/Welcome Home, Jellybean
Ⓢ Wed/**Movie:** White Lies
Thu/Faerie Tale Theatre: Beauty and the Beast
Fri/Bobby and Sarah
Mon/**Movie:** Toby and the Koala Bear
Tue/Valley of Fear

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
Ⓗ Thu/The Unforgivable Secret
Mon/Last of the Red Hot Dragons
Tue/Welcome Home Jellybean
Ⓢ Wed/**Movie:** Toby and the Koala Bear

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers' Neighborhood
㉛ Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
Ⓗ Fri/Inside the NFL
Mon/Video Jukebox
Ⓢ Thu, Tue/Home From Far
Fri/Valley of Fear
Ⓦ Wed/**Movie:** The Twelve Months
Thu/**Movie:** The Little Prince
Fri/Kenny Rogers and Dolly Parton Together
Mon/Faerie Tale Theatre: Rapunzel
Tue/**Movie:** Breakin' 2 Electric Boogaloo

5:30
❺ What's Happening
⓭ 3-2-1 Contact
㉛ City Comment
Ⓗ Wed/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Thu/**Movie:** Let's Spend the Night Together
Mon/**Movie:** Raiders of the Lost Ark
Tue/**Movie:** Being There
Ⓢ Thu/Jennie and Me
Mon/Starfleet: The Thalian Wars
Tue/Bobby and Sarah

Weeknights, January 15–17 and 20–21

WED., JAN. 15

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Great Chefs of Chicago
Ⓢ Shelley Duvall's Tall Tales & Legends: Annie Oakley

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Rockschool
㉑ Nightly Business Report
Ⓗ **Movie:** Raiders of the Lost Ark
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Starman

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Mary
❹ Highway to Heaven
❺ P.M. Magazine
❼ The Insiders (cc)
❾ News
⓫ **Movie:** Ring of Passion (1978). Bernie Casey, Stephen Macht.
㉑ Murder Most English: Five Red Herrings
㉛ **Special:** Witness to Revolution: The Story of Anna Louise Strong
Ⓝ **Movie:** Blithe Spirit
Ⓢ Brothers

8:30
❷ Foley Square
❺ **Movie:** McCloud: Encounter With Aries. Dennis Weaver.
❾ **Basketball:** Knicks vs. Dallas
⓭ The Tripods
Ⓢ Best of Bizarre 82

9:00
❷ Crazy Like a Fox
❹ Blacke's Magic
❼ Dynasty (cc)
⓭ King: A Filmed Record . . . Montgomery to Memphis
㉑ Yes Minister
Ⓗ **Movie:** Starman
Ⓢ **Movie:** Swing Shift
Ⓦ **Movie:** The Brother From Another Planet

9:30
㉑ Father's Day

10:00
❷ The Equalizer
❹ St. Elsewhere
❼ Arthur Hailey's Hotel (cc)
⓫ News
㉑ Bless Me Father
㉛ Right to Know
Ⓝ **Movie:** Comfort and Joy

10:30
⓫ News
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Campaigning on Cue: The Presidential Election of 1984
㉑ Nightly Business Report
Ⓗ 1st & Ten
Ⓢ **Movie:** 1990: The Bronx Warriors
Ⓦ **Movie:** The Adventures of Rick Quick, Private Dick

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ 1st & Ten

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: Bleak House (cc)
Ⓗ **Movie:** The Naked Face
Ⓝ **Movie:** The Go Masters

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓢ **Movie:** Trenchcoat
Ⓦ **Movie:** Chained Heat

12:40
❷ **Movie:** I'm Going to Be Famous (1981).

1:00
❺ Get Smart
❼ **Movie:** Beach Blanket Bingo (1965). Frankie Avalon, Annette Funicello.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹⓫ News
❺ I Love Lucy

1:50
Ⓗ **Movie:** The Lonely Guy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Shop Around the Corner (1940). James Stewart, Margaret Sullavan.
❾ **Movie:** Texas Across the River (1966). Dean Martin, Joey Bishop.
⓫ Start of Something Big
Ⓦ **Movie:** Midnight Express

2:10
Ⓢ **Movie:** Lassiter

2:30
❹ Ben Casey

3:00
⓫ Emergency

3:25
Ⓗ **Movie:** Razorback

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency
Ⓢ Shelley Duvall's Tall Tales & Legends: Annie Oakley

4:04
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:05
Ⓗ **Movie:** Martin's Day

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
Ⓢ Brothers

THU., JAN. 16

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting
Ⓢ **Movie:** Norma Rae

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓦ **Movie:** Swing Time

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Shadow Chasers (cc)
❾ News
⓫ **Special:** Free at Last
㉑ On Stage at Wolf Trap: Ella Fitzgerald and Oscar Peterson
㉛ New York Screening Room
Ⓗ **Movie:** Children of the Corn
Ⓝ **Movie:** Rio Bravo
Ⓢ **Movie:** The Cotton Club

8:30
❹ Family Ties
❺ All in the Family
❾ Family Feud
⓭ Currents: Culture and Cuisine

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ The Colbys (cc)
❾ **Movie:** A Woman Called Moses (1978). Part I. Cicely Tyson, Will Geer.
⓭ The Jews of Moscow: An Inside Story Special
㉑ Backstage Tonight
㉛ Only One New York
Ⓦ **Movie:** Irreconcilable Differences

9:30
❹ Night Court
㉑ This Old House
㉛ Neighborhood Voices
Ⓗ **Movie:** A Nightmare on Elm Street

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ News
❼ 20/20 (cc)
⓫ News
⓭ Metroline
㉑ Austin City Limits
㉛ On Our Own

10:15
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who
Ⓝ **Movie:** Son of Django

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Campaigning on Cue: The Presidential Election of 1984
㉑ Nightly Business Report
Ⓗ 1st & Ten
Ⓢ **Movie:** 2010
Ⓦ **Movie:** Exposed

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ 1st & Ten

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
Ⓗ **Movie:** KGOD

12:05
Ⓝ **Movie:** Wrong Move

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** Hot Dog . . . The Movie!

12:40
❷ **Movie:** Day of the Assassin (1981). Chuck Connors, Glenn Ford.

1:00
❺ Get Smart
❼ **Movie:** Violent Saturday (1955). Victor Mature, Ernest Borgnine.
❾ Joe Franklin
⓫ Comedy Break
Ⓢ **Movie:** Bells

1:30
❹⓫ News
❺ I Love Lucy

1:35
Ⓗ Inside the NFL

2:00
❷ News
❹ Price Is Right
❺ **Movie:** And Soon the Darkness (1971). Pamela Franklin, Sandor Eles.
❾ **Movie:** Rough Night in Jericho (1967). Dean Martin, George Peppard.
⓫ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Escape From Diablo

2:30
❹ Ben Casey

2:35
Ⓗ **Movie:** Paradise

2:40
Ⓢ **Movie:** Into the Night

3:00
⓫ Emergency

3:30
❹ Ben Casey
Ⓦ **Movie:** The Little Prince

4:00
❾ Joe Franklin
⓫ Emergency

4:05
❺ Get Smart

4:15
Ⓗ **Movie:** Weekend Pass

4:30
❹ Here's Lucy

4:45
Ⓢ Faerie Tale Theatre: Beauty and the Beast

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

FRI., JAN. 17

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
Ⓗ Video Jukebox
Ⓢ **Movie:** The Goodbye Girl
Ⓦ Rock and Roll: The Early Years

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** Crackers

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
Ⓦ **Movie:** Breakin'

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Kraft Salutes the George Burns 90th Birthday Special
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** Let's Do It Again (1953). Jane Wyman, Aldo Ray.
㉑㉛ Washington Week in Review
Ⓗ **Movie:** The Clairvoyant
Ⓝ **Movie:** Full Moon in Paris
Ⓢ Dire Straits: Brothers in Arms

8:30
❺ **Special:** Buchanan H.S.
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭㉛ Wall Street Week
㉑ The Moviemakers: Soundtrack—The Composers

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
❾ **Movie:** A Woman Called Moses (1978). Part II. Cicely Tyson, Will Geer. (Part I, Thu., Jan. 16 at 9.)
⓭ Great Performances: A Soldier's Tale
㉑ **Movie:** Moon Over Miami (1941). Don Ameche, Betty Grable.
㉛ Masterpiece Theatre: Bleak House
Ⓢ **Movie:** A Nightmare on Elm Street
Ⓦ **Movie:** Breakin' 2 Electric Boogaloo

9:30
❼ He's the Mayor

10:00
❷ Falcon Crest
❹ Miami Vice
❺⓫ News
❼ Fall Guy (cc)
⓭ Short Takes I: The Lady Sings
㉛ State of the Arts
Ⓗ World Championship Boxing
Ⓝ **Movie:** Bread and Chocolate

10:30
⓫ News
㉑ Comedy With Monteith & Rand
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ **Movie:** The

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

Uninvited (1944). Ray Milland, Ruth Hussey.
㉑ Nightly Business Report
🅢 **Movie:** Uncommon Valor
🅦 **Movie:** One Way at a Time

11:30
❷ **Movie:** The Twelve Chairs (1970). Frank Langella, Mel Brooks.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 1st & Ten

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
🅗 1st & Ten
🅝 **Movie:** Edith and Marcel

12:30
❹ Friday Night Videos
❺ Comedy Tonight
🅗 **Movie:** A Soldier's Story
🅦 **Movie:** Country Comfort

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
🅢 Superstars of Comedy Salute the Improv

1:30
❼ Eye on Hollywood
⓫ News

1:45
❷ **Movie:** Perfect Gentlemen (1976). Lauren Bacall, Sandy Dennis.

2:00
❹ News
❺ **Movie:** For Whom the Bell Tolls (1943). Ingrid Bergman, Gary Cooper.
❼ Dick Clark's Nitetime
❾ **Movie:** The Ambushers (1967). Dean Martin, Senta Berger.
⓫ Start of Something Big
🅦 **Movie:** Crimes of Passion

2:05
🅢 **Movie:** Star 80

2:20
🅗 The Hitchhiker

2:30
❹ Price Is Right

2:50
🅗 **Movie:** Blame It On Rio

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Emergency

3:30
❹ Hit City

3:45
🅦 **Movie:** Rope

3:59
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Emergency
🅢 Dire Straits: Brothers in Arms

4:29
❷ **Movie:** The Jordan Chance (1978). Raymond Burr, Stella Stevens.

4:35
🅗 **Movie:** The Last American Virgin

4:39
❺ Get Smart

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report
🅢 Bobby and Sarah

5:30
❾ ⓫ News

MON., JAN. 20

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House
🅦 Faerie Tale Theatre: Goldilocks

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: Darryl F. Zanuck—Last of the Moguls
㉑ Nightly Business Report
🅢 Faerie Tale Theatre: Beauty and the Beast
🅦 **Movie:** American Dreamer

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Gentlemen Prefer Blondes (1953). Marilyn Monroe, Jane Russell. Musical about two girls from Little Rock who make good in Paris.
㉑ Great Zoos of the World
㉛ Music Documentary Series: Two Faces of Thailand
🅗 America Undercover: The Gift of Life
🅝 **Movie:** Swann in Love
🅢 Robin Hood: The Power of Albion

8:30
❺ All in the Family
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate and Allie
❹ An All-Star Celebration Honoring Martin Luther King Jr.
❺ Merv Griffin
❼ **Movie:** The Prince of Bel-Air (cc)
❾ **Special:** Mother/Daughter Beauty Pageant
⓭ American Playhouse: The Rise and Rise of Daniel Rocket
㉑ Nature: Winter Days
㉛ Playing Shakespeare
🅗 **Movie:** Micki & Maude
🅢 **Movie:** Lassiter
🅦 **Movie:** Merry Christmas, Mr. Lawrence

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ River Journeys: The Congo With Michael Wood
㉛ Mini Playhouse
🅝 **Movie:** The Man Who Knew Too Much

10:30
⓫ News
⓭ Coral Flight
㉛ Doctor Who

10:45
🅢 Inside Broadway on Showtime

11:00
❷ ❹ News
❺ Taxi
❼ News
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Mystery! Agatha Christie's Miss Marple—The Body in the Library
㉑ Nightly Business Report
🅗 The Hitchhiker
🅢 **Movie:** The Naked Face

11:15
🅦 **Movie:** Exposed

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 **Movie:** Paradise

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅝 **Movie:** The Go Masters

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** The Class of Miss MacMichael (1981). Glenda Jackson, Oliver Reed.

12:45
🅦 **Movie:** The Brother From Another Planet

1:00
❺ Get Smart
❼ **Movie:** The Bofor's Gun (1968). Nicol Williamson, Ian Holm.
❾ Joe Franklin
⓫ Comedy Break
🅢 **Movie:** Into the Night

1:10
🅗 **Movie:** The Rosebud Beach Hotel

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Stanley and Livingstone (1939). Spencer Tracy, Walter Brennan.
❾ **Movie:** Slaughter on Tenth Avenue (1957). Richard Egan, Jan Sterling.
⓫ **Movie:** Cheaper by the Dozen (1950). Clifton Webb, Myrna Loy.

2:30
❹ Ben Casey

2:35
🅗 **Movie:** Just Tell Me What You Want

3:00
🅦 **Movie:** P'Tang, Yang, Kipperbang

3:05
🅢 **Movie:** Uncommon Valor

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu

4:10
❺ Get Smart

4:30
❹ Here's Lucy
🅦 Faerie Tale Theatre: Rapunzel

4:35
🅗 **Movie:** Raiders of the Lost Ark

4:55
🅢 Robin Hood: The Power of Albion

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., JAN. 21

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Yan Can Cook

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** Trenchcoat

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: Ron Parker, Wildlife Artist
㉑ Nightly Business Report
🅦 **Movie:** Racing With the Moon

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ The Muppets
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** The Seven Year Itch (1955). Marilyn Monroe, Tom Ewell.
㉑ We'll Meet Again
㉛ Mystery!: Agatha Christie's Miss Marple—The Body in the Library
🅗 **Movie:** D.C. Cab
🅝 **Movie:** Erendira
🅢 **Movie:** 2010

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation: Is Anybody Out There?

9:00
❷ **Special:** Miss Teen USA
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** A Patch of Blue (1966). Sidney Poitier, Shelley Winters.
⓭ Nova: Halley's Comet—Once in a Lifetime
㉑ Masterpiece Theatre: Bleak House, Part VI
㉛ Treasure Houses of Great Britain
🅦 **Movie:** Maria's Lovers

9:30
㉛ Cue in on Culture

10:00
❹ **Special:** Life, Death and AIDS
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Frontline: Hostage in Iran
㉑ Poldark
🅗 1st & Ten
🅝 **Movie:** The Gospel According to Saint Matthew
🅢 The Gary Shandling Show 25th Anniversary Special

10:30
⓫ News
㉛ Doctor Who
🅗 **Movie:** A Nightmare on Elm Street

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
🅢 **Movie:** Bells
🅦 **Movie:** 1001 Erotic Nights

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ New Jersey Governor Thomas Kean Inauguration
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek

12:10
🅗 **Movie:** Starman

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅝 **Movie:** Full Moon in Paris
🅦 **Movie:** This Is Spinal Tap

12:40
❷ **Movie:** Madigan: The Naples Beat (1973). Richard Widmark, Rossano Brazzi.

12:45
🅢 Superstars of Comedy Salute the Improv

1:00
❺ Get Smart
❼ **Movie:** Pajama Party (1968). Tommy Kirk, Annette Funicello.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy

1:50
🅢 **Movie:** One From the Heart

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Jessica (1962). Angie Dickinson, Gabriele Ferzetti, Maurice Chevalier.
❾ **Movie:** Criss Cross (1948). Burt Lancaster, Dan Duryea.
⓫ **Movie:** Run for the Roses (1978). Vera Miles, Stuart Whitman.
🅦 **Movie:** Hot Dog . . . The Movie!

2:10
🅗 **Movie:** Blame It On Rio

2:30
❹ Ben Casey

3:30
❹ Ben Casey

3:40
🅢 **Movie:** 1990: The Bronx Warriors

3:55
🅗 **Movie:** KGOD

4:00
❾ Joe Franklin
⓫ Kung Fu

4:14
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅢 Valley of Fear

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅗 1st & Ten

Weekend, January 18–19

SAT., JAN. 18

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma
⓫ It's Your Business

6:10
🅗 **Movie:** Walk Proud

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅢 Robin Hood: Herne's Son

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Scooby's Mystery Funhouse/ABC Funfit
❾ Hispanic Horizon
⓫ Little Rascals
⓭ Adam Smith's Money World
🅗 **Movie:** 2010

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Meet the Mayors
⓫ East Side Kids
⓭ Wall $treet Week
🅢 **Movie:** One Heavenly Night

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❾ Millionaire Maker
⓭ John McLaughlin: One-on-One
🅦 Unico in the Island of Magic

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❾ Misadventures of Sheriff Lobo
⓫ Puttin' on the Hits
⓭ The Military and the News Media: A Matter of Intelligence
㉛ Body Electric
🅗 Inside the NFL
🅢 **Movie:** The Princess and the Pirate

10:30
❹ Punky Brewster
❼ Super Powers Team: Galactic Guardians
⓫ FTV
㉛ Owl TV

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Three Godfathers (1949). John Wayne, Ward Bond. Three bandits fleeing the law adopt a baby they find in the desert.
❼ 13 Ghosts of Scooby Doo
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅗 **Movie:** Charlie Chan and the Curse of the Dragon Queen
🅦 **Movie:** Johnny Dangerously

11:30
❷ Astro Minute
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ Rockschool

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Star Games
⓭ Frontline: Crisis in Central America—Battle for El Salvador
㉑ Gourmet Cooking
㉛ Video Music Box (Part I)
🅢 **Movie:** Testament

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)
🅗 Not-So-Great Moments in Sports

1:00
❷ Kidsworld
❹ **Tennis:** Nabisco Masters
❾ **Movie:** Cop Out (1968). James Mason, Geraldine Chaplin. A lawyer comes out of retirement to defend his daughter's boyfriend.
⓫ **Football:** Senior Bowl
⓭ Jews of Moscow
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)
🅦 **Movie:** Harry & Son

1:15
❺ **Movie:** Tomb of Ligeia (1965). Vincent Price, Elizabeth Shepherd. A man remarries, and his new wife is haunted by the ghost of his first.

1:30
❷ NFL Week in Review
❼ New York Hot Tracks
㉑ Square-Foot Gardening
🅗 **Movie:** Being There
🅢 **Movie:** Trenchcoat

2:00
❷ College Basketball
⓭ Great Performances: Live From Lincoln Center—The Chamber Music Society of Lincoln Center with Irene Worth and Horacio Gutierrez
㉑ Motorweek

2:30
❹ College Basketball
❼ Greatest Sports Legends
㉑ Gourmet Cooking

3:00
❺ **Movie:** Shaolin Handlock. Two young kung fu masters are at odds.
❼ Professional Bowlers Tour
❾ **Movie:** Devil Dog: The Hound of Hell (1978). Richard Crenna, Yvette Mimieux. A family adopts a dog that turns out to be possessed by the devil.
㉑ Magic of Watercolors
🅢 **Movie:** You Can't Take It With You
🅦 **Movie:** Top Hat

3:30
㉑ Motorweek

4:00
❷ College Basketball
⓫ Dance Fever
⓭ This Old House
㉑ House for All Seasons (cc)
🅗 **Movie:** Micki & Maude

4:30
❹ **Golf:** Bob Hope Desert Classic
❼ Wide World of Sports
⓫ Puttin' on the Hits
⓭ Innovation
㉑ Owl/TV

5:00
❺ Mission Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova: The Science of Skin Care
㉑ German Professional Soccer
㉛ Video Music Box (Part I)
🅢 **Movie:** Romantic Comedy
🅦 **Movie:** A Soldier's Story

6:00
❷ The People
❺ What's Happening Now
❼ News
❾ Wrestling
⓫ Laverne & Shirley
⓭ Nature: Kitum—The Elephant Cave
㉑ Austin City Limits
㉛ Only One New York
🅗 **Movie:** Walk Proud

6:30
❷ ❹ News
❺ Small Wonder
❼ News
⓫ Gimme a Break
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Boy King
❺ Too Close for Comfort
❼ It's a Living
⓫ The Jeffersons
⓭ Owl/TV
㉑ Wall $treet Week
㉛ Washington Week in Review
🅢 Robin Hood: Herne's Son
🅦 **Movie:** The Ambassador

7:30
❷ Wheel of Fortune
❺ Archie Bunker's Place
❼ Recollections of Dr. King
❾ In Search Of
⓫ At the Movies
⓭ Wild America: Fascinating Fishes
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** 13 Rue Madeleine (1946). James Cagney, Richard Conte. Espionage thriller about the leader of a group of secret agents on a mission in France during W. W. II.
❼ Red Foxx Show
❾ **Movie:** The Amazing Dobermans (1976). Fred Astaire, Barbara Eden. Five talented canines help an undercover agent trap a ruthless gambler.
⓫ **Movie:** The Paradine Case (1948). Gregory Peck, Ann Todd. A lawyer falls in love with the beautiful woman he's defending against a murder charge.
⓭ National Geographic Special: Chesapeake Borne
㉑ **Movie:** California (1946). Barbara Stanwyck, Ray Milland. Adventure and romance follow a wagon train bound for California at the time of statehood.
㉛ Mini Playhouse
🅗 **Movie:** 2010
🅝 **Movie:** Metropolis

8:30
❹ Facts of Life
❼ Benson
㉛ Looking East

9:00
❷ **Movie:** Twilight Zone—The Movie(1983). Vic Morrow, Albert Brooks. Three actual remakes of Rod Serling's classic television series.
❹ Golden Girls
❼ Lady Blue (cc)
⓭ Mystery! Agatha Christie's Miss Marple: The Body in the Library
㉛ Hello Jerusalem
🅢 **Movie:** Thief of Hearts
🅦 **Movie:** 2010

9:30
❹ 227
㉑ **Movie:** When Tomorrow Comes (1939). Charles Boyer, Irene Dunne. A pianist, married to a madwoman, falls in love with a waitress.

TELEVISION

10:00
❹ Hunter
❺ News
❼ Love Boat (cc)
❾ **Special:** United Cerebral Palsy Telethon (ends 1/19, 7 p.m.)
⓭ Film on Film: The Epic That Never Was
㉛ Playing Shakespeare
Ⓗ On Location: Steven Wright
Ⓝ **Movie:** Quartet

10:30
❺ Black News
⓫ News

10:45
Ⓢ Celebrity Lifestyles

11:00
❷ ❹ ❼ News
❺ **Movie:** Sons of Katie Elder (1965). John Wayne, Dean Martin. Four sons set out to avenge their mother's death.
⓫ Tales From the Darkside
⓭ **Movie:** The White Cliffs of Dover (1943). Irene Dunne, Peter Lawford. An American woman marries a British soldier during W. W. I only to have him die after their baby is born.
㉑ Backstage Tonight
Ⓗ 1st & Ten
Ⓢ **Movie:** Rosebud Beach Hotel
Ⓦ **Movie:** Champagne for Breakfast

11:30
❹ Saturday Night Live
❼ News (cc)
⓫ The Honeymooners
㉑ Salt Factor
Ⓗ **Movie:** Apocalypse Now

11:45
❷ **Movie:** Death Race (1973). Lloyd Bridges, Roy Thinnes. Two U.S. pilots and their crippled fighter plane are pursued by a Nazi obsessed with their destruction.
❼ **Movie:** Breathless (1983). Richard Gere, Valerie Kaprisky. A hustler on the run convinces a confused girl to flee with him to Mexico.

12:00 MIDNIGHT
⓫ Dempsey & Makepeace
Ⓝ **Movie:** The Ploughman's Lunch

12:30
Ⓢ **Movie:** The Shining
Ⓦ **Movie:** Lipps & McCain

1:00
❹ Ghost Story
⓫ Twilight Zone

1:25
❺ **Movie:** One, Two, Three (1961). James Cagney, Arlene Francis. An executive who has to chaperone the boss's daughter while in Berlin, discovers that she is infatuated with a Communist student.

1:27
❷ **Movie:** Hitchhike! (1974). Cloris Leachman, Michael Brandon.

1:30
⓫ News

1:45
❼ **Movie:** Day of the Wolves (1971). Richard Egan, Rick Jason.

2:00
❹ Ben Casey
⓫ At the Movies
Ⓦ The Naked Face

2:10
Ⓗ **Movie:** Happy Birthday to Me

2:30
⓫ **Movie:** Enter the Devil

2:56
❷ **Movie:** The Time Is Now (1970). Jack Klugman, Dana Andrews.

3:00
❹ **Movie:** TBA
Ⓢ **Movie:** One From the Heart

4:00
Ⓦ **Movie:** Johnny Dangerously

4:05
Ⓗ **Movie:** The Cotton Club

4:25
❷ **Movie:** The Clone Master (1978). Art Hindle, Robyn Douglas.

4:30
⓫ One Step Beyond

4:45
Ⓢ **Movie:** The Golden Arrow

5:00
⓫ Life of Riley

5:30
❹ Agriculture USA
⓫ News

SUN., JAN. 19

6:00
❹ Joy of Gardening
❺ Black News
⓫ Insight
Ⓢ Animal Talk

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
Ⓗ **Movie:** The Tender Warrior

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
⓫ Old Time Gospel Hour
Ⓢ **Movie:** Phar Lap

7:30
❷ Channel 2 the People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
⓫ Frederick K. Price
Ⓗ **Movie:** The Looney Looney Looney Bugs Bunny Movie

8:30
❷ For Our Times
❼ Tiempo
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
⓫ Josie and the Pussycats
⓭ Sesame Street
Ⓢ **Movie:** The Sky Is Gray
Ⓦ **Movie:** Trenchcoat

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
⓫ Heathcliff
Ⓗ Fraggle Rock (cc)

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
⓫ Super Sunday
⓭ Reading Rainbow
Ⓗ **Movie:** Enola Gay
Ⓢ **Movie:** Swing Shift

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
⓫ Three Stooges
⓭ Family Classics: The Prince and the Pauper

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Bomba and the Jungle Girl (1952). Johnny Sheffield, Karen Sharpe.
⓫ FTV
⓭ Wonderworks: Maricela
Ⓦ **Movie:** Starman

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
⓫ **Movie:** Abbott and Costello in Society (1944). Kirk Grant, Marion Hutton.
㉑ Wall Street Week

12 NOON
❷ **Basketball:** Los Angeles vs. Detroit
❹ The McLaughlin Group
⓭ *Currents:* Culture and Cuisine
㉑ Tony Brown's Journal
Ⓢ The Honeymooners . . . The Lost Episodes

12:30
❹ **Tennis:** Nabisco Masters
❺ **Movie:** Angel Unchained (1970). Don Stroud, Tyne Daly.
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** Man From Music Mountain (1938). Gene Autry, Smiley Burnette.
Ⓗ Not *Necessarily* the News

1:00
❼ Like It Is
⓫ **Movie:** Endangered Species (1982). Robert Urich, JoBeth Williams.
⓭ Firing Line
Ⓗ **Movie:** Martin's Day
Ⓢ **Movie:** Your Cheatin' Heart
Ⓦ **Movie:** No Small Affair

2:00
❼ Ebony/Jet Showcase
⓭ Great Performances: A Soldier's Tale
㉑ New Music Teen Theatre
㉛ Kup's Show

2:15
❺ **Movie:** The Boys From Brazil (1978). Gregory Peck, Laurence Olivier.

2:30
❷ College Basketball
❼ **Special:** Elvis
㉑ Japan: The Changing Tradition

3:00
❹ Sportsworld
⓫ **Movie:** Burnt Offerings (1976). Oliver Reed, Bette Davis.
⓭ American Musical Theater: Happy Ending
㉑ Spiritual India
㉛ World Chronicle
Ⓗ Barbra Streisand—The Broadway Album
Ⓢ **Movie:** Yentl
Ⓦ **Movie:** Romancing the Stone

3:30
❼ Bob Uecker's Wacky World of Sports
㉛ Wall Street Week

4:00
❼ **Movie:** The Lost World (1960). Jill St. John, Claude Rains.
㉑ Silk Screen
㉛ Masterpiece Theatre: Bleak House, Part VII.
Ⓗ **Movie:** Starman

4:30
❷ Sports Sunday
❹ **Golf:** Bob Hope Desert Classic

5:00
❺ Kojak
⓫ Fame
⓭ Martin Luther King: The Dream and the Drum
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓦ **Movie:** Professor Wagstaff's Time Machine

5:30
Ⓢ It's Showtime

6:00
❷ News
❺ **Movie:** The Thomas Crown Affair (1968) Steve McQueen, Faye Dunaway.
❼ News
⓫ **Movie:** Slap Shot (1977). Paul Newman, Strother Martin.
⓭ National Geographic Special: Chesapeake Borne
㉑ McLaughlin Group
Ⓗ Fraggle Rock
Ⓢ **Movie:** Phar Lap
Ⓦ Ringing Bell

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World
Ⓗ **Movie:** The Looney Looney Looney Bugs Bunny Movie

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Street Hawk
⓭ Wonderworks: Booker
㉑ Inside Albany
Ⓦ **Movie:** Finian's Rainbow

7:30
❹ Silver Spoons
㉑ Computer Chronicles

8:00
❷ Murder She Wrote
❹ Amazing Stories
❺ Star Search
❼ Funny
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Winter Days
㉑ Mystery!: My Cousin Rachel (cc)
㉛ Mr. Previn Comes to Town
Ⓗ **Movie:** Murrow
Ⓝ **Movie:** A Passage to India
Ⓢ **Movie:** King David

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

9:00
❷ **Movie:** Passion Flower (1985). Bruce Boxleitner, Barbara Hershey.
❹ **Movie:** Mafia Princess (1985). Tony Curtis, Susan Lucci.
❺ Merv Griffin
❼ **Movie:** Club Med (cc)
❾ In the Black
⓫ Love Boat
⓭ Masterpiece Theatre: Bleak House (cc)
㉑ **Movie:** Dr. Rhythm (1938). Bing Crosby, Beatrice Lillie.
㉛ The Prisoner

9:30
❾ In Depth
Ⓦ **Movie:** Splash

10:00
❺ ⓫ News
❾ Straight Talk
⓭ The Shakespeare Hour: A Midsummer Night's Dream (Part I)
㉛ Window on World Television
Ⓗ Barbra Streisand—The Broadway Album
Ⓢ Brothers

10:30
❺ Sports Extra
⓫ Editor's Desk
㉑ European Journal
Ⓢ Best of Bizarre 82

11:00
❷ ❹ News
❺ Taxi
❼ News
❾ World Tomorrow
⓫ Odd Couple
⓭ The Military and the News Media: A Question of Access
㉑ Crime File
Ⓗ Not Necessarily the News
Ⓝ **Movie:** Blithe Spirit
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Night
❾ Millionaire Maker
⓫ The Honeymooners
Ⓗ **Movie:** Martin's Day
Ⓢ **Movie:** The Cotton Club
Ⓦ **Movie:** Trenchcoat

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Abominable Dr. Phibes (1971). Vincent Price, Joseph Cotten. A mad doctor kills off the medical team responsible for his wife's death.
❾ Jimmy Swaggart
⓫ Star Trek
⓭ The Tripods

12:30
❹ **Movie:** Dark Journey (1937). Vivien Leigh, Conrad Veidt. Love story between British and German spies in W. W. I Stockholm.
❺ Naked City
⓭ SCTV

12:45
Ⓝ **Movie:** Brief Encounter

1:00
❷ Barnaby Jones
❾ **Movie:** Slightly Scarlet (1956).
⓫ Tales From the Darkside

1:15
Ⓗ **Movie:** Children of the Corn
Ⓦ **Movie:** No Small Affair

1:30
❺ David Susskind
⓫ News

1:40
Ⓢ **Movie:** Yentl

1:50
❼ **Movie:** The Proud and Damned (1972). Chuck Connors, Joseph Cotten.

2:00
❷ News
❹ Positively Black
⓫ Star Games

2:30
❹ First Estate: Religion in Review

2:50
Ⓗ **Movie:** The Naked Face

3:00
❹ News
❾ **Movie:** Road to Salina (1968). Robert Walker, Rita Hayworth.
⓫ **Movie:** TBA

3:30
❺ World Vision

4:00
Ⓢ **Movie:** Mistress Pamela

4:40
Ⓗ **Movie:** Weekend Pass

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
⓫ News

5:35
Ⓢ **Movie:** The Sky Is Gray

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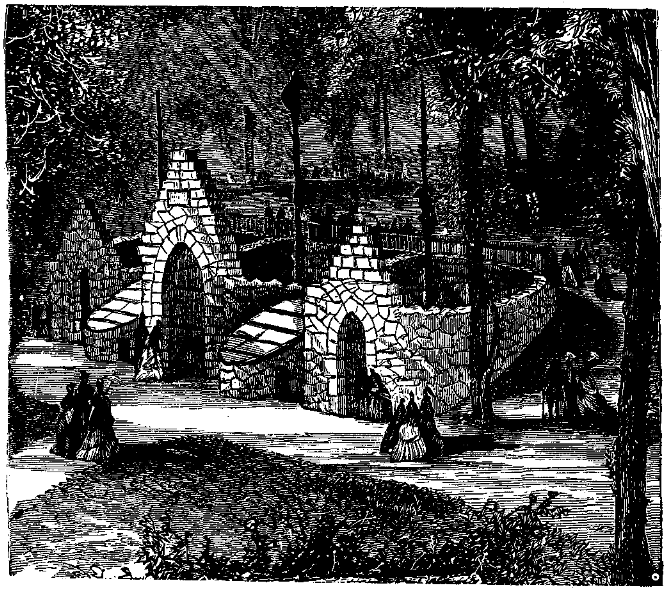

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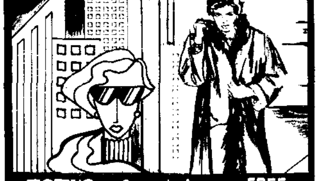

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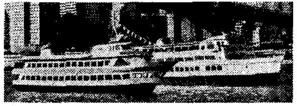

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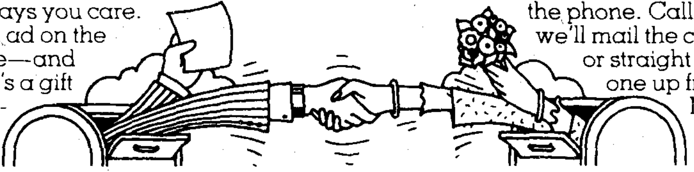

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Handsome Stockbroker—Dark hair, green-eyed, 5'9", Jewish, 28-year-old male. I am a very bright, successful, witty, athletic, adventurous, sensitive, caring and romantic man; a singer/songwriter, a great tennis player, a lover of the arts, my friends, and people. I am searching for an ongoing, committed and lasting relationship with a 5'5" plus, 21 plus woman who is ambitious, articulate, successful, funny, romantic, cuddlesome, and fun! All religions. No smokers. Recent photo a must! And letter. Will reciprocate. NYM G519.

Handsome, Tall, Lawyer—White, 27, Spanish-Catholic, healthy, warm, caring, cultured, Queens man. Seeks educated, mature, white, Christian lady, non-smoker, 24-30, who believes in traditional values, loyalty. Let's date, enjoy NYC, etc, know each other. For sincere reply send letter, phone, photo? NYM G438.

Zoom In February And Beyond!—With this blond, blue-eyed, 5'5", airline lady, bubbly personality and champagne taste. Interests are multiple but don't include sports on TV. If you're a NYC businessman, single (divorced okay), 5'8" plus, young 50-40, with sparkling eyes, your recent photo, and a note including phone number will bring prompt response from this marriage-minded genie who can make your dreams come true. Please no surgeons or lawyers. NYM H176.

Sensitive, Blue-Eyed Male—35, 5'8", Jewish, financially secure, Masters degree, incurable romantic, great sense of humor, strong believer in communication, looking for a woman who is not afraid to laugh, cry, or answer this ad. Photo appreciated. NYM H180.

Marriage/Child-Oriented—Successful professional man, European born and educated. Seeks a warm, romantic, mature and independent lady to establish a family. NYM G413.

Herpes, Alas—Sane, mirthful, successful, tall, lithe, handsome, LI man, 42, seeks shapely female cohort to synergise. Photo/xerox, please. NYM G417.

Attorney/Musician—39, 5'11", trim, Ivy-educated Wasp, with interest in theater and sports. Seeks very attractive woman for serious relationship. NYM G418.

24, Good-Looking Catholic—178, 6'. Seeks extremely attractive, sincere, loving lady with a good sense of humor for dining, fun and possible relationship. Photo/bio/phone. NYM G419.

Independent, Aggressive Female—28, Wall St. exec with own business, seeks secure, driven male, who would rather be sailing than in the Hamptons. Early morning jogger, enjoys skiing, sailing, theater, tennis. No smokers. NYM V253.

Attractive Female Professional—40's, Christian. Seeks single white Christian male, professional, 45-55, for friendship and hopefully much more. NYM G429.

Here I Am—Jewish, brunette lady of quality, seeks male counterpart, 58 plus. Photo/note/phone. NYM G411.

Successful, Established Photographer—32, attractive guy, 6' and reserved. Likes long walks, movies, quiet evenings, concerts, traveling. Seeks slim, outgoing, white, female friend, 21-32. Send phone number. NYM G412.

Park Avenue Lady—Very pretty, with style, 46, Jewish, divorced, intelligent, artistic, emotionally aware, successful, financially secure. Enjoys traveling, the country, quiet times. Requires similar traits in a gentleman 48 to 60. NYM V256.

Handsome Actor/Lawyer—Financially secure, 62, 6', lean, brown hair and eyes, analyzed, affectionate, sensitive, humorous, non-smoking, Jewish, likes fun, theater, sports, reading, good nutrition, country drives. Seeks slim, attractive, unpretentious woman, around 5'6" to 5'7", with compatible attributes. Photo, details. NYM G431.

Spirited, Sensuous, Sincere, Single—early 30's lady, biomedical research scientist, wishes to meet unattached, highly-educated man of similar age who has a spirit of adventure and can make me laugh. NYM G435.

Discriminating, Intelligent—Attractive, slim, ambitious and independent but sensitive, warm but shy, romantic woman, 24, has deep feelings and believes in living healthfully and morally, seeks kind, patient, gentle, non-smoking, well-dressed, sophisticated, high-powered, chivalrous, tall, well-built, marriage-minded man who enjoys fine dining, film, theater, cafes, ballroom dancing (or would like to learn it). NYM V265.

Classical Piano Lover—MBA, financial analyst. Sincere, shy, handsome, single male, 34, 5'7", seeks sincere single lady, 28-34, non-smoker for lasting friendship. Soulful affinity for classical music a plus. I'm a Filipino/American, non-yuppie type, NYC baby-boomer who loathes the singles game and role playing of our time. My other passions include chess, fitness, dining, and Channel 13. Bio/letter/phone. NYM V267.

Looking For Marriage—39, blue-eyed, good-looking NJ male, wishes to meet young, attractive, shapely lady for possible lasting relationship. Must like NYC, sun and beach and be ready for marriage. Photo appreciated. NYM G433.

Attractive Jewish Female—28, honest, somewhat shy, professional, seeks a very special, professional Jewish male, 30-45, for a growing relationship. Bio/photo/phone. NYM V272.

Warm, Stable, Secure Woman—Looking for a kind, sensitive man, 30's, with his feet on the ground. I'm 32, Jewish, professional, attractive, fun, fit, ready to build a future. Non-smoker. NYM V271.

NJ Frog Princess—37, 5'8", exec seeks loving, successful, family-oriented NJ man. Warts okay. Bio/phone. NYM V268.

White-Haired Male—Wishes to assist slender, happy, sensual female in getting past the rough spots in life. NYM G441.

Elegant, Beautiful, Intelligent—Slim, sensitive, secure, professional Manhattan woman. Seeks an honest, handsome, professional, Jewish white male, 5'10" or over, late 30's-40's, to share lots of fun, theater, restaurants, tennis, travel, warmth and love. Note/photo/phone. NYM G460.

Attractive, Curious Blond—Gregarious, 39. Freelance consultant/marketing prof. Enjoy friends, aesthetic pastimes, cooking and cats, outdoors, tennis, travel plus. Seek 35-50, intelligent, trim man, very good and happy at what he does and open to real thing. Photo a plus. NYM V292.

Open, Affectionate, Verbal—Divorced, LI Jewish male, 42 years young, sales director, transplanted Bostonian, 5'11", 180 lbs, ex-athlete. Seeks spunky, short, slightly chubby, professional lady who wants to be adored and adore me. Photo, please. Will return. NYM H184.

I Need You—Attractive, Jewish male, 30, 6', sensitive, caring, fun-loving, seeks really nice Jewish female. The best part of me is, I really want to learn all about you. I also try to improve myself. Your most important qualities are: honesty, generosity, listening ability, good-looks and non-materialism. I love music - classical/rock, theater - drama, movies, reading, dance, art, sports - football, golf, basketball, tennis. Non-smoker. Note/photo. NYM G463.

Classy, Fun Lady—Attractive, bright, 30, romantic, kind, professional, down-to-earth, traditional values. Likes exploring the city, music and movies. NYM G464.

Attractive Young Widower—36, warm, educated, financially secure. Seeks vibrant, affectionate, kind woman, 25-35. Note/photo, please. NYM H186.

Successful Attorney—48, loves literature, the arts; seeks slender, pretty woman who must be warm and giving; photo helpful. NYM H187.

Attractive, Insightful Professional—Female, 37, with a sense of humor and adventure. Seeks compatible, professional male. Photo, a nice touch. NYM G465.

Answer This Ad—Only if you are interested in a nice-looking, bright, tall, substantial, mid 40's, Wasp woman enjoying life. Note/phone, please. NYM G466.

Successful College Professor—54, 6', Jewish, attractive, with a sense of humor, likes flamenco/chamber music. Single again. Wishes to meet intelligent, vibrant woman with grace, non-smoker. Send note/phone. Photo optional. NYM G476.

Vivacious, Slender, Attractive—Widow of corporate exec, Jewish, loves fine dining, travel, dancing, the arts. Seeks male, 55-65, financially secure, intelligent, sophisticated, with good sense of humor and a zest for life. NYM G461.

Westchester Man, 33—Italian roots. Wishes to find woman for lasting relationship, tennis, bridge, beach and skiing. Non-smoker. NYM G462.

Is There A Woman—(25-32) that's bright, attractive, fun-loving, looking for hugs and love from this 6', 30-year-old professional? Photo/note/phone. NYM V361.

I'm The One!—Slim, attractive, compassionate, sophisticated lady, 35, loves the city and dining out; seeks warm, witty professional, late 30's, to share mimosas on a Sunday morning and a lasting, loving relationship. Photo/note. NYM V295.

Dark Magyar Sorceress—Conservadox, late 20's, slim, petite, attractive, twinkly brown eyes, inquisitive son. Seeks co-adventurer (preferably single dad) with passion, conviction, humor, wit and optimism. Dare you to write. NYM H202.

Blond, 40's—Seeks tall, kind, established, educated gentleman. Phone. NYM V363.

Single White Female—Sophisticated, attractive, redhead, NY entrepreneur. Interests - real estate development, theater, and travel. Wishes to meet single white male, 40-50, financially secure, with similar interests. NYM V362.

Secret Formula—A good relationship needs personal chemistry and the right mix of ingredients. (Why wasn't I a doctor or a chef instead of a lawyer?). I'm a dark, slim, 5'8", healthy, good-looking, traditional Jewish guy, 39, who loves lively conversation, travel, old movies, the Mets, music and Sunday bagels in my NJ co-op. You are 27-33, slim, spunky, self-confident, with common sense and consideration for others without being a wimp. Can we stir up a lasting reaction? Photo/phone. NYM G527.

Handsome, Successful Professional—Male 30's, seeks intelligent, attractive woman, 20's-30's. Photo, please. NYM H211.

Rare Breed, MD—Ultra-successful, 30, model-type, non-egomaniac. Seeks lean, fun, open female. Photo. NYM G526.

Share The Fantasy—Good-looking, slim, bright, successful, Jewish sales professional, 31, 6'. Seeks warm, attractive, playful female to share fun, laughter, and cold sesame noodles. NYM H192.

Best Friend Wanted—By Jewish guy with great legs, 31, 5'6", works out, loves sports, music, dancing, good times. Seeks Jewish female, 24-30, petite with ambition and similar interests. NYM G469.

Physician, 33, Jewish—Handsome, 5'7" tall, financially secure. Seeks bright, attractive, professional, Jewish female for long-term relationship. NYM G468.

STRICTLY PERSONALS

New Year's Resolution—Find a tall, handsome, slim, financially secure man (39-47), intellectual, articulate and trustworthy. I am a 38, 5'8", white female, successful, professional (graduate degree) with joie de vivre, beautiful smile, very elegant and pretty, who loves poetry, philosophy, music and the vastness of oceans. Reply only if interested in a meaningful relationship. Recent photo/phone/bio a must. NYM G478.

Say You, Say Me—Say it together and see if you're not my white knight. Slim, cute, sensitive, avid music lover, into movies, dining, laughing. Seeks white Jewish male, 35-49, non-smoker, with a love of honesty, openness, people, romance. Note/photo/phone. NYM H201.

Unique, Multifaceted Gentleman—40, artistic, creative, romantic, sensitive, sincere, intelligent, very good-looking, 5'8", extremely successful - with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman - 23-35, of great beauty inside and out. Must send photo/bio and phone - no answer without photo. NYM G479.

Marriage-Minded—34, professional, MA, slim, petite, pretty, Jewish. Seeking Jewish professional male, slim, handsome, warm personality to share a good life. Include phone; photo optional. NYM G481.

Blessed Be— Blond hair, blue-green eyes, 6'0", 175 lbs, 35, male, Sagittarius, magician (no, I do not pull little white bunnies out of big black hats) very handsome, very successful, very rich. Seeks extremely attractive to beyond beautiful witch. (That's right, witch). Blessed be. Photo/note/phone. NYM G482.

Quite Pretty Wall Streeter—5'10", fair, slender, athletic, 29, warm, happy, well-educated, well-read, very successful. Seeks like man, 30-45, with brightness of mind and spirit, kindness and laughter in his heart for fun and possible commitment. Note/photo (preferred)/phone. NYM H189.

Marriage-Minded—5'6", attractive, 40-year-old, Jewish lady exec, seeks pleasant, witty, charming counterpart. Note/photo/phone. NYM H190.

Simply Stated—I'm a mature, handsome, exciting, world-renowned business leader who understands women. If you're under 28, exquisite, romantic, intelligent, witty and truly beautiful, you won't be wasting your time by sending photo and background. NYM G408.

Chance To Win—Harvard-educated consultant, 30. Entrants must be white, female (21-30) 5'4"-5'8". Contest valid in CT/Manhattan. Entries to include photo/phone/bio/note. NYM G470.

Slavic Lady—Startlingly attractive, elegant, appealing, very youthful 48. Values intellect, integrity, ambition. Favorites: Beckett, Bausch, Johnson. NYM G477.

New Year's Resolution—Of single Jewish female, 31, 5'8", 128 lbs, black hair, hazel eyes, warm, confident, adventurous: To meet a loving, secure, 5'10" plus, Jewish man, 29-40, to begin a winter romance, developing into a lasting relationship. Note/phone. NYM H198.

For Everything There Is A Reason—For every time there is a season. In this new year of '86, it's time to make the right mix with an over 50, Jewish man and a pretty blond lady who can bring you happiness, humor and fun. Answer my ad and be number One! Phone/bio. NYM H193.

Vibrant, Vulnerable, Adventurous—Down-to-earth, Manhattan woman, late 30's, with career in place and grown son away at school. Seeks to share ordinary and extraordinary moments with trim, thoughtful, wise and witty, marriage-minded man. NYM G471.

Blue-Eyed Brunette—Very pretty and warm, 26-year-old, 5'3", seeks an intelligent, sensitive, stable and non-smoking Jewish man, 27-38, for romance and more. Photo/phone. NYM H194.

Pretty, 5'7", Slim—Jewish woman, 34, seeks 30-40, 6' plus, handsome male for friendship - more. Photo. NYM H195.

Intelligent, Good-Looking—Independent, professional man, 46, seeks to meet a Manhattan woman, 27-37, who is pretty, slim and fun (preference: Jewish). Personal note/photo. NYM G473.

Attractive, Vivacious, Blue-Eyed—Blond, refined European woman, 40's, loves life, music, travel, entertaining. Looking for successful, dynamic man to adore and respect. NYM H196.

Educated In 3 Countries—Attractive, Catholic mulatto woman, 34, 5'7", seeks never-married gentleman of Christian values to love and cherish. NYM G474.

Having It All—And I would with the right man. 5'7", 48, slim, beautiful, class, charm, Jewish, dynamic personality, sense of humor, and professional sculptress. Loves life, theater, dancing, travel, outdoor life. Wants caring, sensitive, quality, successful man for serious relationship. Phone/note. NYM G475.

Attractive, Energetic—Fun-loving, warm, 25, 5'6", blue-eyed, Jewish female. Seeks sincere, romantic, attractive professional. Photo/bio. NYM H197.

Incurable Romantic Woman—Sensual, 42, Jewish. "Looking for the way we were" now. A drink at the Plaza would be nice. Note/photo/phone. NYM H199.

Pretty, Shapely Lady—43, seeks trim man for love and laughter. NYM H191.

Gorgeous, Non-Smoking Exec—Woman (32). Seeks a professional man (30's-40's) to share warmth, fun, laughter and new experiences. I enjoy photography, art, travel, music or just taking a walk. I want to build a caring and loving friendship... who knows, perhaps more?? NYM G484

Be My Forever Best Friend—33-year-old, cute Jewish lady ready to share my humor, easygoingness, generosity, tennis racquet, friends, running shoes, spunk, passion, all of me in return for a true friend and lover. Be Jewish, 30's, and let me know what you'll bring to the party. NYM V296.

Ready To Write—New chapter. Pretty, witty journalist, 36, seeks single, professional man, Christian, 32-45, to be friend, lover, partner. Movie buffs, beach baskers, conversationalists are compatible. Interest in family important. Photo/bio, appreciated. NYM G485.

Can You Handle Contradictions?—I'm a chauvinist who loves strong women. I'm a super-successful, 49-year-old, bi-coastal businessman who's insecure enough to renew his taxi license every year. I am a public figure who is shy. I respect intelligence and at the same time I'm knocked out by beauty—in particular, tall thin women. I embody contradictions, but I also know I'm strong and mature enough to accept contradictions in other people. If you are physically superior and a head-turner, we should meet for an encounter of romance, adventure and fun. Ages 20-32 years only. Photo a must; no photo, no response. POB 432, Old Chelsea Station, NYC 10011.

Handsome - Really!—Stable, Jewish professional male, with humor and honesty. Seeking that one special person for a relationship leading towards marriage and family. If you're Jewish, 28-35, slim, pretty and stable, send photo. NYM G486.

Lovely And Lovable Woman—40, charming, fun-loving, pretty professional. Seeks kind, intelligent, professional male, 38-50, with good sense of humor. Ready for lasting relationship. NYM G487.

She Is—Jewish, 23-27, ideally a violinist or soprano who possesses elegance and elan. At 31, I could be her every dream come true. Photo/bio. NYM V297.

Inspiring, Athletic, Jewish—Professional male, 6'3", late 30's, Albany, NY. Photo/phone. NYM V298.

Semi-Preppie Redhead—31-year-old male, well-educated, adventurous, enjoys skiing and travel. Seeks adorable, redhead female. Phone and photo assures reply. NYM G488.

If You Are—An attractive, petite, Jewish female looking forward to a lasting relationship with a successful, sincere, educated, Jewish male, 33, 5'5", I would love to meet you. Photo optional. NYM V299.

Successful, Sensual, Cerebral Male, 32—Seeks supportive relationship with bright, self-assured woman. Note/photo necessary for response. NYM V300.

Petite, Attractive Therapist—Warm, caring, loves arts, nature. Seeks unmarried man, 50's, non-smoker, educated, humorous, together. NYM G490.

Reach Out, I Am—If you're a classy lady, 27-37, attractive, slim, with inner qualities and understanding of herpes, let's communicate. I'm from NJ, 40, 6', successful, nice-looking, Christian and enjoy nice nights out, sports and beaches. Photo if possible. NYM V301.

Male Law Student, Paralegal—26, 6'2". I enjoy skiing, biking, city, country, blue jeans and business suits. Interested in meeting a presentable, non-smoking woman, 21-27, with similar interests. Recent photo/note/phone. NYM G491.

I Know Quality—When I see it, how about you? Beautiful, shapely, 5'8", Jewish 31 year old, is looking for a tall, financially-settled mensch who appreciates laughter, honesty, fun times, caring and Bogart movies (Bogart optional). Note/phone/photo. NYM G492.

Nice Catholic Lass—27, 5'8", blond, Irish descent, publicist. Seeks never-married professional, tall, 34-42, Irish-English descent, old-fashioned, for coffee or courting. Note/phone. NYM G493.

Affectionate Libra—35, 5'7", 145, black hair, moustache, seeks Spanish woman for sincere relationship. NYM V302.

Jewish Female, 28—Green eyes, golden hair, Jane Fonda type. Likes racquetball, traveling, laughing. Seeks Jewish male, 29-35, who is successful, intelligent, tall and witty. I have a weakness for streetsmarts. NYM G494.

Career's In Place—Time for a great relationship! Pretty, vivacious, education executive, wants to share with sensitive, career-oriented man. NYM V304.

Unanimous Decision—Very pretty, elegant, classy, athletic, witty and bright, 36-year-old school psychologist seeks attractive man, 38-50, with sophistication, successful profession, who can love and appreciate the finer things in life. Photo/phone/bio. NYM H203.

Single Black Female—Attractive, 42, seeks single male for long-term sharing. Likes sports, theater, arts, jazz, concerts, city and country life. NYM G495.

Manhattan Man—Late forties, good-looking, successful, satisfied with single status, seeks woman to share good food, opera, ballet, music. Age and looks not as important as slim, well-toned body, open mind and sensual nature. Picture helps. NYC visitor welcome. NYM V305

New Year's Resolution—For successful professional, 47, caring, loving, affectionate - to find very attractive, petite female, 35-42, interested in fine dining, plays, country weekends, beach and travel, a meaningful relationship with an honest, one-woman-man who is both sensitive and strong. Brooklyn/S.I. resident preferred. Photo/note/phone. NYM G496.

Pretty, Independent And Caring—27, spontaneity is everything! Looking for a sidekick. Are you Jewish, 28-33, with a good sense of timing? Let's meet. Photo/phone. NYM V307.

Distinguished, Successful, Athletic—Male, 48, 5'11", 190 lbs, wishes to meet attractive, honest female. Financially secure with a sincere down-to-earth disposition. NYM H204.

Elegant, Beautiful Lady—33, 5'8", blue-eyed blond, world-traveled, warm and caring. Seeks classy, handsome gentleman who is financially secure, confident and sincere. Note/photo/phone, please. NYM G497.

I'll Excite Your Emotions—With expression, stir your soul with sensitivity and stimulate your mind with intellect. I'm 36, male, PhD, trim, looks, non-smoker and seeking emotional intimacy. Photo? NYM G498.

Adventurous Jewish Marketing Exec—28, warm, sensitive, the perfect teddy bear. Seeks adorable, attractive, cultured, responsive, Ms. Right to share the wonderful adventures of life. Note/photo/phone. NYM H205.

Single Seeks Double—Very successful, mid-50's gentleman interested in theater, arts, sports and travel. Is looking for warm, intelligent and attractive lady, 35-45. Bio/phone/photo. NYM G505.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

You Have The Power Of Certainty—So that everything you do must, by necessity be successful. Your charm, your wit, your sensitivity, make you so alluring and irresistible. I, your female counterpart, have waited 31 years for you. NYM A355.

Is That All There Is?—I hope not!! Seeking a Prince Charming (no Peter Pan). Petite, white Jewish female, 27, dark hair/eyes. Looking for stable, professional, white Jewish male, 28-35, 5'7"-5'10". Enjoy books, movies, cooking and a desire for a happy ending. Photo/bio/phone. NYM G499.

Tall, Handsome, Well-Built—Blue-eyed executive male, 33, features an energetic, caring, sensitive personality, appreciates quality. Wants to meet attractive, shapely, bright, creative, dynamic woman, nonsmoker. Photo/phone. NYM H206.

Elegant, Classic Beauty—34, 5'7", slender, well-bred, highly-educated, world-traveled, Christian. Would like to meet an intelligent, successful, sporting gentleman who possesses solid values and who desires a long-term partnership. Note/photo/phone. NYM G500.

Warm, Attractive, Trim—Intelligent, successful, professional male, 46. Seeks a pretty, warm, slim, sensitive, upbeat, professional woman, 30-38, interested in marriage and a family. Photo appreciated. NYM H207.

Vivacious Personality—Late 30's, with charming face and figure, top executive, divorced, very financially secure, raring to set the town on fire with an exciting, New York sophisticate. If you are a tall, 32-50, attractive, white male who loves everything listed by the cultured others here plus pâté and tomato on white, I would love to hear from you. Letter/photo/phone. Details, not life story, please. NYM G501.

Adventuresome West Side Writer—40, slim, attractive, successful, caring, seeks laughter/love with self-assured man who is bright, upbeat, open to commitment. NYM V308.

Newly Available—Extremely intelligent, attractive, 44-year-old senior executive. Included attributes are sense of humor, perceptiveness, integrity, strength of character and ability to commit, all included in a 6', athletic body with youthful countenance. Wants to meet very attractive Westchester woman in 30's with ALL of the following: brains, warmth, sensitivity, and honesty. Please send letter and photo. NYM A351.

Vintage 1951—CT professional male, athletic, curious and a tad off-beat, seeks intelligent, creative woman, 25-32, to share beauty of CT and energy of the city. Enjoys athletics, arts, the great outdoors. Photo, handwritten note and phone. NYM V310.

Ultra-Romantic PhD—Executive, tall, lean, 33 and non-custodial parent. Seeks attractive, petite, professional lady for mutual loving, sharing and growth. Note/phone. NYM G504.

Male Overachiever—Successful consultant, 37. Good-looking, creative, passionate about work and play. Seeks attractive, bright, career-directed female counterpart, 20's-30's. Photo a plus. NYM G507.

Sensual, Smart, Successful—Savvy psychotherapist, 44. Seeks witty, intelligent, dynamic, tall, Jewish male, 38-48, to say "yes" to life with. NYM G502.

Manhattanite—Young 60's, trim, classical musician, humorous, warm. Seeks slim female, 50's, share music, tennis, good food, country home. NYM H209.

American Man—Would like to meet European lady. I'm 47, 5'9", slim, good-looking, intelligent, very successful, unpretentious, with a sense of humor, generous. If you are West European, between 30-40, pretty, with some of above traits, let's meet on our first date at any restaurant of your choice. NYM A352.

Debra Winger Type—32, professional, slender, Manhattan resident, 7 sisters grad. Seeks trim, fun-loving, handsome, professional man, 28-42, 5'8" or taller for help in taking a bite out of the big apple. NYM V311.

Blond Investment Banker—Age 34, tall, Wasp male seeks intelligent, sensitive, successful partner for meaningful relationship. Enjoys athletics, reasonably cultured and has a sense of humor. Looking for a woman who is down-to-earth, knows herself, and likes to have fun. Photo/phone. NYM A353.

Golden Sunsets—Share them with this pretty, intelligent, romantic Jewess, 35. Photo/bio. NYM G503.

Romantic, Handsome NY Surgeon—Dreams of falling in love with a special woman. She is a bright, affectionate, stunning, Jewish NYC lady, 5'4" or over, under 30, non-smoker. I am a caring, dynamic, highly successful MD, early 30's, dark, slim, gentle, expressive. Spectacular yield guaranteed. Note/photo essential. NYM H210.

Cute Canadian Guy—30, financially independent, clothing importer, travels to NYC monthly, likes outdoor sports, romantic movies, staying in shape, eating great food, and traveling the Orient. If you're a very pretty, slim, energetic female, don't smoke and are interested in a serious relationship, let's meet. Photo/phone. NYM A354.

I'd Date Me If—I were a man. I'm 32, very pretty and smart, with a zest for life. Seeking similar in a man. Have a toddler from a good marriage that didn't work. Ready for a relationship that will. Photo. NYM G506.

New Year's Resolution:—Find an absolutely knockout N.Y. woman, 28-33, face that belongs in magazines, body that kills, warm, easygoing personality, to enjoy life with a fun, handsome, financially secure, emotionally stable, mid-thirties, ready-to-settle-down, midtown Jewish man. Is there a Santa Claus? Note/photo. NYM V312.

Jersey Shore Woman—34, Waspy, pretty, eclectic. Seeks fun, loving, active man to build country home. NYM G508.

Yorkville Catholic Female—Slim, 32, white, seeks white Catholic male, 31-44, in neighborhood. NYM G509.

Love, Laughter, Adventure—Mature, intelligent, sensitive man, mid-40's, good-looking, sense of humor, seeks woman of similar taste for friendship/romance. Photo appreciated/note. NYM G518.

Handsome, Athletic, PhD—Computer engineer, 6'1", Jewish, 31, seeks special, bright, cordial lady. Photo. NYM V313.

Tired Of Life's Superficialities—Dislike trendy types. Tall, attractive, 39, accomplished, professional woman. One who is warm, fun-loving, generous-spirited, well-traveled, multi-lingual and ready to meet a man of substance. Looking forward to good conversation with a man of same persuasion who enjoys laughter, adventure and a warm, loving relationship. NYM G510.

Ivy League Gal—Attractive, down-to-earth, 36, Jewish, caring, personable, good company. Ultimate goal - committed relationship with gentleman who wants love and a best friend. NYM H212.

Dynamic, Attractive—Female executive, early 40's, enjoys theater, museums, traveling. Seeking Jewish male counterpart to share the good life and a serious relationship. Phone/NYM H200.

Incurable Romantic—I am a 6', 37, secure, slim, athletic, easygoing, attractive man. You are a slim, athletic, attractive, affectionate, caring, non-materialistic, considerate, even-tempered, non-smoking woman. You are happy in your work and combine a zest for life and sense of humor with concern for the spiritual aspect of life. I'm interested in music, rock and classical, jogging, tennis, the arts, theater, beach, baseball, photography and world travel. Together we'll explore the delights of NYC and the mystery and excitement of a new relationship. I'm still a believer that a true, loving, romantic relationship is possible today. Please send bio/phone/photo. NYM G397.

Family-Oriented, Jewish MD—28, 5'8", caring, good-looking, very Jewish-minded, seeks loving woman with similar values, who is pretty, slim and friendly, for romantic, long-lasting relationship. Photo appreciated. NYM V315.

California Dreamin'—Very pretty, sexy, slim, affectionate, athletic, Jewish professional. Great legs. 35, looks 28. Tennis/beach lover. Seeks attractive, affectionate professional man, 30-43, who shares fantasy of life together in southern CA. Photo/note/phone. NYM G512.

Attractive Psychologist/Writer—Brilliant, witty, warm, seeks very pretty, creative woman, 28-45. Bio/photo? NYM V316.

Traveling, Adventurous, Fun-Loving—Woman seeks man, 40-55, to travel and share the world's wonders. NYM H213.

Pretty, Articulate, Kind—Sensitive, open, natural Jewish lady, 39, seeks man, 39-53. NYM G513.

Up In The Air A Lot—Working for an international airline does that. Single female enamored of British accent, seeks witty, successful man, 28-38, with valid passport. Note/photo/phone. NYM V317.

Very Successful, Attractive—Professional artist, female, 39, who is afforded many wonderful opportunities, seeking an attractive man, 30-45, intelligent and sensitive enough with whom to share them and have fun. Photo/bio. NYM H214.

Handsome, Blue-Eyed Doctor—28, Jewish. Seeks career-oriented, attractive, Jewish female, 23-28, who enjoys tennis, travel, the arts. Photo/phone. NYM G517.

Ultimate Jewish Male—29, strawberry-reddish hair, well-built, ex-ball player. Looking to meet a "JAP" who is good-looking, well-built, that likes sports and plenty of romance! Photo a must/bio/phone number. P.S. Meeting me will be real worthwhile! NYM G515.

Very Pretty, Sexy—Tall, Jewish female, 27, caring, Ivy-educated with eclectic tastes. Seeks sensitive, Jewish male (Manhattan only), extremely successful yet passionately committed to something in addition to his work. NYM G516.

Mature Woman—Good-looking, young-looking, lover of classical music, art, theater, ballet, travel, great sense of humor, good conversationalist. Looking for healthy, outgoing, established, attractive, gentle man, to share all of the above. I'm a treasure worth seeking out. Send photo/note. NYM H215.

Physically Fit/Physical—Professional set decorator for TV commercials and film. Seeking physically attractive, tall gentleman who loves tennis and water sports, age 35-50. Must be more than financially secure to enjoy the company of very attractive, 5'4", hazel-eyed divorcé, 37, with 2 children. Note/phone. NYM H216.

Optimistic, Sincere Male—27, dentist, 5'5", good-looking, enjoys movies, the outdoors, spontaneity, seeks attractive, educated, fun-loving, Jewish female, 22-27. Note/phone. NYM V318.

One of A Kind!—Energetic/professional woman seeks attractive, professional man, white, 37-50, witty, secure, for exciting, meaningful relationship. NYM H221.

Total Woman—Warm, easy-to-be-with, charming, vibrant, sophisticated, striking redhead, 5'7", elegant hostess, great asset for affluent Jewish professional, exec or businessman with high standards, 50's to 60's, to share love, laughs, mutual interests and active lifestyle. NYM G520.

CPA, Sincere, Intelligent—Successful, mid-40's, never-married, desires pretty, bright, healthy, traditional, Jewish female, early 30's, for lasting, meaningful relationship. Photo/bio. NYM G521.

Handsome, Divorced—Broker/arbitrator, very successful, laid-back but energetic, honest/open, happy and fit, educated, romantic Mensan, sensitive and warm, outrageous sense of humor, 5'10", very young 47 wishes to share city town house and mountain estate with very special, beautiful lady, late 20's-30's. Photo, please . NYM G522.

Stuffed Shirts—Move On. As for the rest of you, I'm into psychology, astrology, the arts, and making money. Anybody game? (healthy male, 35-55, for a divorcee, 34). NYM V319.

European Woman, 45, Looks 35—Tall, slim, pretty, sophisticated, sensual, intelligent, very alive. Seeks warm, intelligent, attractive, understanding, alive, non-neurotic man. Photo with all replies please! NYM V269.

Wanted—Jewish Storm Field look-a-like, 34-42, for an Erin Gray look-a-like. Photo/note/phone. NYM V270.

Brazilian Heart/American Body—37, 5'11", attractive professional man. Seeks sensuous and intelligent woman. My interests include music, travel, dance, and Portuguese language. Photo/bio/phone. NYM H224.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Inner Virtue—Is what I am looking for in a female partner—a strong identity, reinforced by solid ethical standards, consistently reflected in the way you lead your life. That is the kind of personal symmetry I respect and can grow to love. You should also be very bright (a graduate degree would be preferable), young (26 to 34), tall (5'8" or taller), athletic (hopefully work out intensely several times a week and love one or two sports with a passion), healthy, physically affectionate, and very, very attractive in a natural, non-plastic sense. I am an over-educated (two Cantab degrees), financially secure capitalist with his own successful investment company who is very tall, trim, muscular and works out every day. I love to ski, horseback ride, scuba dive, play racquetball, etc. I am told that I am very attractive (used to model) in a natural way. Please send bio, photo (a must), and phone number. No smokers please. NYM H144.

Wham!—Cute and somber, sweet and sour businessman in quest of jazzy, spicy Jewish lady, 22-29. Must be gorgeous and brilliant, etc...Send vital stats: hair, eyes, weight of brains. NYM G514.

Endangered Species Seeks—Last of dying breed. Very attractive woman, hazel eyes, auburn hair: powerful, successful, assertive, offers extraordinary man the secret contrast of earthiness, warmth and endless capacity to nurture and love. About you: handsome, difficult, smart and complicated, above all powerful. You must be committed and monogamous, requiring an extraordinary woman to combine intensity and excitement with comfort and ease. 45-50. Photo/bio. NYM V323.

Lovely To Look At—Cultured LI lady, 45, Christian. Seeks warm, successful, marriage-minded gentleman in 50's for sharing family, friends, the real thing. Business card. NYM G432.

Attractive—43, non-smoker, northern NJ lady, desires sincere, warm, professional male, 38-50. Interests include cooking, entertaining, dining out, outings, rides, camping, NYC. Photo/bio. NYM G422.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: town house in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Beautiful, Bright, Warm, Slender—Lady, 30's, lovely personality, enjoys music, the great outdoors, travel. Seeks kind, happy, attractive, well-educated, secure, tallish, 34-44, Jewish man for marriage/family. Bio. NYM H222.

In 1986, We'll Be Married—If you are a real pretty, good-natured, realistic, warm woman with strong desire for family. Promise by handsome, athletic, professional Jewish, 35. NYM G530.

Tall, Handsome Male—Bored with skinny women, seeks zoftig, bottom-heavy cutie, under 40. I'm a 30-year-old sophisticated, curly-haired attorney. NYM V331.

Chinese Jewish Lady Wanted!—By blue-eyed, 32-year-old Jewish businessman, 6' tall, positively witty, European (French) background with a love for good food, music, fishing, sports cars, travel and fine people. Definitely not your quiet type! You are a top Jewish lady in your 20's, hopefully attractive and positively slim. Non-smoker. I'm willing to share my life, so please join me! Drop me a short note with a photo (a must). Hurry up! P.S.: translate "Chinese" into "outgoing". NYM V166.

Manly, Albeit Lovable—Nature, art-oriented, established, non-smoking Jewish man in his forties, yearns to share hugs, laughter, a tender attachment with warm, open woman. Smile. NYM A327.

Gorgeous Woman—Full of life, wants to meet single, white male, highly educated, 35-40, also full of life. NYM V324.

Sophisticated, Petite, Self-Aware—Opera singer/marketing exec, 31, seeks Jewish male counterpart for friendship leading to love. NYM V325.

Lucky '86—Extremely handsome, Jewish businessman. Seeks beautiful lady to enjoy friendship and romance. Photo/phone. NYM G414.

Wanna Go Fishing—And hiking with a woman you can have fun with? Down-to-earth, natural, hard-working health professional, 40, independent, shapely and attractive, seeks tall, healthy, successful, Christian man, 35-50, non-smoker, to enjoy city culture and country adventure. NYM G416.

Handsome, Well-Known Writer—Of humorous commercials, seeks woman who's in love with herself but who may have other possibilities. I'm 40, 6' and pleasant to be with. Non-smokers only. Photo, or no-no. NYM G437.

Know My ABC'S—Attractive and slim, black, caring, delightful, educated female. Searching for a successful, sincere, stimulating, straightforward, strong, stable man, 40-55. May be any race; must be unmarried. NYM G434.

Novelist Living In Adirondacks—Seeks serious liaison with older (40-50) Asian or Asian-American woman, widowed or divorced. NYM H181.

Extremely Good-Looking Guy—Sensitive, 5'7" 29 year old searches for beautiful Jewish woman for wonderful relationship. Phone/photo. NYM A349.

Very Pretty, Sexy, Successful—And loving woman, 35. I am 5'5", slim and have aqua eyes, looking for my funny, intelligent, sexy, successful Mr. Right. Only those with charming neuroses should apply. Please send note/photo/phone. NYM G531.

Attractive Asian Female—27, seeks professional Asian male, 27-32. Bio/photo a must. NYM H223.

Warm, Bright, Pretty—30-year-old, dark-eyed woman, looking for smart, successful, spontaneous man with big heart. I'm tired of shallow relationships. Want to share laughter and love for a long time. If you do too, please send note/phone/photo. NYM G426.

"Make Me Smile"—Funny, bright, pretty lady, 28, seeks balanced, handsome, witty, male professional, 27-34, to humor me. Photo. NYM V309.

Very Attractive, Down-To-Earth—Warm, sensitive, intelligent, professional lady, slim, 5'4", 38. Seeks emotionally stable male counterpart for honest and serious relationship. Note/phone/photo, please. NYM H218.

Honesty, Sincerity, Compassion—Hardest things to find in life. If you have them, we have a chance. I am 5'10", 160 lbs. and people tell me I'm real good-looking in a rugged way. I have a red beard. Besides being honest, sincere and compassionate, I am also a romantic, have a sense of humor and am a successful dress manufacturer of evening clothes, an ex-combat paratrooper who thinks war is obscene. A man who wants as one of his many goals, to be fair. If you want to live life to the fullest, have energy and a positive attitude, never speak the words, I can't deal with that, send a photo and short bio. Age? How old would you feel if you didn't know how old you were (25-40). PS: If I sound too good to be true, I have to say there are a few things wrong with me but I'm working on them. NYM G444.

Sophisticated, Pretty, Petite—Lawyer, aesthetic tastes, liberal politics, great ankles. Seeks brainy, worldly, trim, unattached, non-smoking, spontaneous, kind man, 40's. Letter/photo. NYM A350.

Sincere, Sensitive, Attractive, 34—Workaholic, seeks warm, shy, career woman, 25-30. NYM G415.

Sincere, Pretty Female—Christian, 26, seeks handsome, nice, witty guy for relationship. Photo/phone. NYM G524.

I Miss NY Men—Transplanted to FL, outgoing, 33-year-old, pretty, corporate exec, seeks successful, cultured companion, traveling through Orlando. Singles, 30-45. NYM V321.

Attractive Former Concert Pianist—Female, interested in young at heart, 60ish gentleman for companionship, travel and to share NYC culture. Recent photo/letter, I'll reciprocate. NYM H219.

Stunning, Tall, Slim Woman, 57—Manhattanite. Seeks man who enjoys work and leisure time, 57-65. NYM G525.

Let's Keep Warm—5'7", good-looking bachelor, 27, seeks attractive Christian/Catholic female, 21-31, to share hot cocoa, the funnies, future plans. Photo if available, bio/phone. NYM H220.

North NJ Professional—Very pretty, green-eyed, blond Wasp, 44. I have all the usual qualities listed in these ads but I don't prevaricate. Seeking intelligent, successful, athletic, unpretentious, affectionate man who's not easily intimidated by a woman who has all those qualities he thinks he's looking for. Hoping to find someone to care, share, laugh, be happy with. Photo/bio/phone. NYM V205.

Warm, Lively Woman, 38—Brunette, single and Jewish, enjoys the beach, music, dancing and traveling. Would like to meet intelligent, educated, family-oriented, professional, Jewish male, 35 to 45, single or divorced who would share same interests. Photo/phone/note. NYM V306.

Successful, Refined, NY Femme—Witty, bright, former model, late 40's. Enjoys the arts, travel, sports and all lifes' best. Financially secure. Seeks dynamic, affluent, male counterpart. Note/phone. NYM G335.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind tall, slim, natural blond beauty to compliment my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. NYM V280.

Beautiful, Sophisticated, Slender—Creative executive, 31, enjoys tennis, skiing, travel, and romance. Seeks Jewish male counterpart, extremely good-looking, very successful, single, 30-42, for lasting relationship. Photo/phone/note. NYM H183.

Bored At 43—Seeks sensual female to eliminate mutual boredom. NYM V257.

Intense, Attractive Brunette—5'6", 120 lbs. Seeks a man between the ages of 27 and 45, who is well-educated, warm, sincere and who cares about the better things in life. NYM G394.

Turn Me On—Handsome, trim professional, 34, eclectic interests seeks very bright gal with natural good looks, personality for Manhattan moments. Note/photo, please. NYM A356.

Petite, Blue-Eyed Blond (39)—Professional in aviation industry, seeks handsome guy with good sense of humor, (39-45) who likes dining out, theater and good company. Photo. NYM V314.

Very Good-Looking Man—40, recently single businessman. Warm, sensitive, fun and in great shape. Seeks introspective female with similar qualities for relationship. Bio/photo. NYM G511.

Have 2 Tickets To "Personals"—Want to go? I'd like my companion to be worldly, successful in business, mid 50's-60's, attractive, have a positive outlook and a sense of humor. I am a good-looking, fun-to-be-with, youthful woman in mid 50's. Photo/phone. NYM G403.

Long-Legged, Beautiful Divorcée—Under 30, seeks Mr. Right. Must be successful, with good disposition. Phone/photo. NYM G405.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. NYM G446.

Be Good To Yourself—And enjoy spending time with a tall, athletic, handsome, generous, genuine, romantic, understanding, elegant, extremely successful chief executive. If you are under 30, truly exquisite, bright, warm, vivacious, witty, intelligent and are willing to be happy, send clear photos and brief bio. NYM G409.

My Former Husband Used To Say—That we loved, parented, and worked well together. I'd like to marry and do it again. This time, (two children almost grown) with more skiing, tennis, travel, friendships and much intellectual and cultural stimulation. Blue-eyed, blond, slim, pretty, European-born PhD professional. Spirited, witty, warm and loving, 5'3", late 40's. Phone/bio/photo. NYM G459.

ANNOUNCEMENTS

Dear Grayson—Agreed you have a dash of the colossus, but you forgot to include your phone number. RSVP. NYN V073.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 551

BY MARY ANN MADDEN

$1 MILLION CHANCE OF A LIFETIME. Contestants answer questions to win $1 million, the biggest cash prize ever on TV.

ALL AMERICAN BINGO, with a top prize of $9,000. Local stations will distribute bingo cards to viewers, who can win prize money with a full bingo card. The show is filmed on the shores of Honolulu's Waikiki Beach.

Above, from *USA Today,* two game shows offered to TV programmers for the fall. Competitors are invited to devise and define (briefly) one such offering better or, uh, worse than these.

Results of Competition 548, in which you were asked for poems rhyming or non, with a theme.

Report: I know, I know. Fitting poems on a postcard. God bless those who tried. Meanwhile repeats: themes of NYC and NY Mag. Broadway and the sporting life. Complaints of having to (see above) fit lines on a card (dispensation should have been given). Complaints of having to fit 24 lines on a theme (no dispensation). Food was popular. Christmas in NY. Christmas not in NY. Clothing. Housing. Diets. Resolutions for 86. But most of all, I remember mama. And entries about the "Strictly Personals." Why am I lying here? You can see the report was written for me. Thanks to all, and to Edmund Conti the contents of my desk. And my medicine cabinet.

First Prize of two-year subscription to "New York" to:

You were asked to write verses/Several lines end-to-end/I received no silk purses/Just some doggerel penned./A bountiful crop, but no one served, um, cream/Many one-liners without, you know, theme./Poems about Koch and poems about Cuomo/Poems of safe sexing, both het'ro and homo./A roundup of poems from old competitions/The usual suspects confirm my suspicions./Islands—Manhattan, Long, Staten, and Coney/Were subjects of villanelles, rimes, and canzoni./Poems about sinning, e.g., my commission/Of a long-winded list with (God) *your* name's omission./Lots of like-mindedness, see The Repeats/Forty sestinas on Dwight Gooden's feats; Eighty pindaric odes, twenty-two sonnets/On the Mets, the Manets (and on also, the Monets);/Seventeen bards tried to mimic my verse/Same plot, diff'rent cast. It's no matter. All worse;/Sixty-one limericks: subject graffiti;/Ten funny ditties on Yogi, none witty./Something for everyone (nothing for us)./We?Not amused. Was it not ever thus?/So from Wonderful Town to youse Dolls and youse Guys/Happy New Year to all. And to all not a prize.

Edmund Conti, Summit, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

My daughter asks why there are two mes/One me is three piece, button down, Aquascutum/The other me is dirty jeans, torn shirt, Land's End parka/How do you explain that the first me pays for the second me/Without sounding crass?

Joel F. Crystal, Scarsdale, N.Y.

Was a time we shared the clams/Spinach salad and rack of lamb for two/because you loved them so ... /I'd eat well instead of rare, as lamb should be/Nod to the grit of your littleneck./I held my piece, bent/aside green leaves to avoid mushrooms/While you, a pig and its truffles, forages/for fungus flavor. Oh, how I cared./A new season brings me asparagus, steak/tartare, and soft-shelled crabs sautéed./I let you ask to taste and am surprised/you stop methering so your sirloin/to try the crab./I'll split the soufflé framboise for two/since I love it so, though/your finding it tart/Reminds me of how I'd worry./But now it's time for coffee/Let me have the tea ball.

James W. Penha, Detroit, Mich.
sp. ment.: Toni Daraio, N.Y.C.;
Judy Disla, N.Y.C.

I really love the holiday season./And I do with ample reason:/I love eating fruitcake and drinking eggnog/While in the fireplace burns a yuletide log./I love kissing under the mistletoe/On Christmas Eve as it begins to snow./I love decorating the tree with sugar canes/And playing with my kid's electric trains./I love being decked out in gay apparel/And singing a beautiful Christmas carol./I love a table laid with turkey and all the works./But most of all, I hate the Burkes.

Sal Rosa, N.Y.C.

And Honorable Mention to:

S W M brown hair, brown eyes/Likes dogs and kids and exercise./Fan of Gershwin, Mets and Sartre/Loads of fun and big of hartre./Lifelong New Yorker public schooled /Looks: Chris Reeve + Elliot Gould./Tall and slim and charming who/Is real mature for 22./Seeking ideal woman, any age/Who never reads Strictly Personals page.

Gregory Greenberg, N.Y.C.
sp. mention: Julie M. Locke, Brooklyn;
Margaret D. Dale, Longmeadow, Mass.;
Nancy Mazie, Altadena, Calif.;
Peter Humphrey, Tuxedo Park, N.Y.

Our upkeep is our downfall./We pay, but how we grudge it/As every new ambition gets nipped right in the budget./We fight a losing battle/with inflationary trends./Each time we almost make ends meet/something moves the ends./Our lives have many facets/and teem with joys and ills./We've far greater things than money/but most of them are bills.

Maggie Eitzen, Hyannis, Mass.

Ah! Sing, O Muse, of silver screens/That gave us all those svelte sireens/Who shimmered on the verge of truth/Enchantresses of my brief youth./Ruth Roman (gasp!), black-satin sheathed/Who warmed the popcorn air I breathed/Virginia Mayo, Jeannie Crain, and Rita with her russet mane/Who peeled one single opera glove/And left me shackled, slave of love./Yvonne de Carlo, Vivien Leigh/Marlene Dietrich, Sandra Dee/To you, the girls who graced my teens/And taught me what "a woman" means/I raise a New Year's high wassail/For also proving I was male./I turned my collar round—and yet/ Like bicycling, you don't forget.

William J. O'Malley, S. J., Rochester, N.Y.

Power breakfast at 8:15/Leave the money for people who clean/Preliminary injunction at Federal Court/Hope Bob remembers what things must be bought/I left the list by the coffee pot/Now who is to lunch, and who not/Office dictation from 3 to 4/If kids remembered a key for the door/Cocktail reception for a client from Spain/Sorry to hear Meg flunked English again/Down to the cab, at Grand Central I run/Mother-careerhood. It sure can be fun.

Marilyn Crystal, Scarsdale, N.Y.
sp. mention: Ellen Burr, Truro, Mass.

By the time you read this verse/Fares will be a buck./Or worse.
John M. Ford, Philadelphia, Pa.

When someone I know wins a lottery prize or publishes something of note/Or diets successfully down past my size, or gets a new job or a boat/Or builds up a practice in counseling cats or a market for celery fudge/I may smile to their faces and wish them all well, but in private my sign reads "begrudge."/ In the night of my soul (which is blacker than jet or a terribly good grade of onyx)/The circuitry board of my envy is lit like state of the art electronics./But if ever I were inclined to forgive, I know it would be at this season./And though I am not, not as long as I live, I will try it to give this poem reason./ I herewith forgive La Ferraro for doing that tacky commercial on TV/Although if she hadn't they might have asked me which is why it has made me so peevy./ I forgive Stephen Sondheim for not letting me know he was doing a concert of Follies/ And the Cabbage Patch people for thinking up something as awful as premature dollies/ And people who get rich by mail order, silly T-shirts, advice from our mothers/Or detailed instruction on how to massage. And I also forgive Sally Struthers./ I forgive Mrs. Murdoch for writing a book and the Mets for not winning my bet/And princess Leona her inn and her food. Especially boeuf en brochette./I forgive Russell Baker for being so good, and Personal Best for their ad/And McEnroe John plus the whole MTA for making it, being so bad./And now that my poison tree's turned into something more fuzzy and full of good cheer /I feel empty. I think I will plant one right now, and see what comes up for next year.
Bette Ann Moskowitz, Fresh Meadows, N.Y.

This is the force primeval the mummering mimes and the heckled./ So sit we here, escaliered/In Metropolitan attire, jeanilly/ Setting our gaze on/Tableaux brilliantly vivants./ Eyes three-ring-circused by the/Hot-dog vendor, magic bender/Greeting sender, drug lender./While exit at the top/The Muses' wearied visitors/Crowd-bruised, artsated/(Some few elated)/To photograph the scene and taxi on./ She: If you look eastward far enough down 82nd, you can see the distant Azores./He: Let's go get some food./ Twilight sends us home to brood.
L. Jean Novick, Fleetwood, N.Y.

Pasta, pesto, chèvre, knishes?/Caesar salad, salt-free dishes/Jalapenos, Scalopini/Tarte tatin, eggs Florentini/Dim sum, tekamaki, fritos/Cappuccino, bean burritos/Palacinka, lox, hot pretzels/Mascarpone, gyros, spaetzels/Mozzarel', sun-dried tomatoes/ Tacos, caviar-potatoes/Irish oatmeal, Belgian waffle/Pissaladière, falafel/(If tomorrow things look dismol/ Toast the dawn with Pepto-Bismol.)
Dolly Hecht, N.Y.C.
sp. mention: Scott Porter, Madison, N.J.;
Gail Greenblatt, Columbus, Ga.;
Phyllis Tamres, the Bronx;
Jeanne LoCascio, Yonkers, N.Y.

Phone, photo, bio please./Join me in a life of ease./Please be loving, caring, fun./Age from teens to thirty-one./Must be brilliant, witty, wise./Rich, successful. Lovely eyes./Tall and slim, a beauty winner./Good at breakfast, lunch and dinner./Walks on beaches, here or Cannes./Fireside trysts with Special Man./Special Man is six foot two./Ivy college. football, crew./Brilliant surgeon. Dashing looks./Fond of skiing, boating, books./Licensed pilot, flies with ease./ Phone, photo, bio, please./There it is; this poem is through./If only some of it were true!
O.M. Neshamkin, M.D., N.Y.C.
sp. mention: Ruth Midgal, Brooklyn;
Miriam F. Hirsch, N.Y.C.;
Ed Stone, Great Neck, N.Y.;
Ned Pastor, Bronxville, N.Y.

Miss you, city of my youth/And, to tell the gospel truth/Couldn't stand it in the sticks/ Sans my weekly "New York" fix./That's the magazine I read/To assuage my special need:/Feel you, Gotham, feel your touch, Feel the things I miss so much./Miss your wondrous restaurants/Haughty French and trendy haunts./Miss, while, eyeless here in Gaza/Seeing stars dine at the Plaza./Bobby Short (odd name, he towered)/Uptown playing Noël Coward./Miss Elaine's exotic menu/Has my eight-year change of venue/ Made me such a poor bucolic/ That I'll never get to frolic/In the city of my yearning?/No. I swear a fire's burning/In this Michigander's gizzard/To desert my land of blizzard/ And come running back to you./ Tell me, do you miss me too?
Richard P. Monley, Birmingham, Mich.
sp. mention: Robert Di Cuio, Ph.D., N.Y.C.;
G. Gramm, N.Y.C.;
Patricia Simmons, Oldsmar, Fla.;
Hugh Seidman, N.Y.C.

Everywhere that losers range/May their pallid fortunes change:/George McGovern, Gerry, Fritz/Raise them from their prune-shaped pits/Bills, Saints, Colts rise up today/ Also Houston, Tampa Bay./From each Strictly Pers'nal ad/Have each lass click with a lad;/Give the Knicks some winning goals,/ Likewise Harold Stassen's polls./Modest means in search of place/In New York find living space./Here's to every also-ran/Make it once to show you can./And to Competition gentry/Make it to the Winning Entry.
Harold J. Ellner, M.D., Richland, Wash.
sp. ment.: Alan Levine, Massapequa, N.Y.;
I. Bass, Brooklyn;
A.G. Bowman, Wash., D.C.;
Susan Goldstein, Belle Harbor, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 551, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 24 issue. Out-of-town postmarks are given three days' grace.

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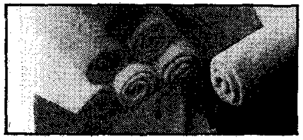
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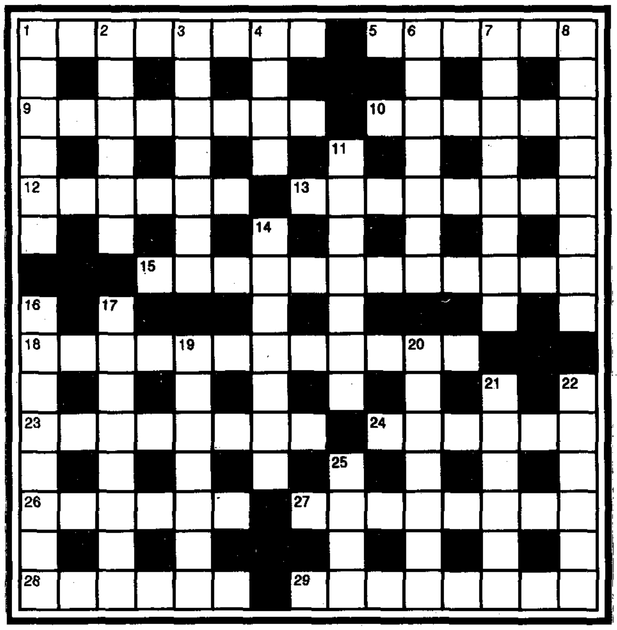
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across
1 Come on the scene again to harvest the fruit. (8)
5 Reaches out a bit less to make curves. (6)
9 Throw overboard boy at the end of the pier one hears? (8)
10 Swirling Georgia mist makes its mark. (6)
12 Stir up what seems to be perfectly visible. (6)
13 Ventilator easy to carry, commonly over a door. (8)
15 Come up from below with green baize on the snooker table? (5, 7)
18 Red busman ran chaotic service in a quite ridiculous fashion. (6, 6)
23 Producer of cannabis indoors? (3, 5)
24 Tearaway Jack? (6)
26 Still keeps cheerful in gale raging! (6)
27 Impatient command to get on with it! (8)
28 Old value of the French pets. (6)
29 He would never expect to experience bulldozing. (8)

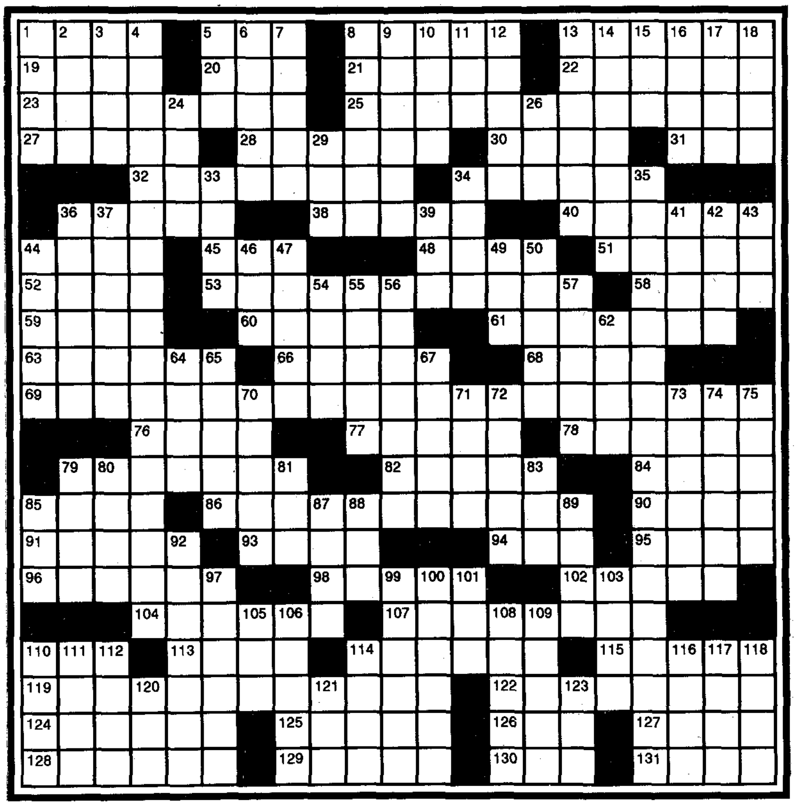


Down
1 Engineers take Josephine in to form a new liaison . . . (6)
2 . . . and again to form a liaison with a diplomatic specialist that’s incomplete. (6)
3 Dog’s index finger? (7)
4 Bit of a cat? (4)
6 Infant snake? (7)
7 Equipment used when under the influence—hardest for pushers! (4, 4)
8 Stylish crowd—anyone for brisk tennis? (5, 3)
11 Soccer transfers turn out to be far from permanent. (7)
14 Bill really asks for it! (7)
16 Animal called by the attendant caused a lot of damage. (8)
17 Is love the pick-me-up required having equal tension? (8)
19 Trustworthy real tin product. (7)
20 Sleep it off—then write a letter. (7)
21 Large meal on the bed. (6)
22 It can obliterate a lot of time with some hesitation. (6)
25 Distinguished man, female suicide. (4)

‘NEGATIVE THINKING’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

Across
1 Extend across
5 Donegal dance
8 Papier- ——
13 Layers
19 Venetian resort
20 Harem room
21 Howling with laughter
22 Peace-loving
23 Is a copycat
25 Cahn-Styne hit
27 Footways
28 Highest bridge suit
30 H. H. Munro
31 Abbr. in Albany
32 Words from Kate the shrew
34 After Taurus
36 Synthetic fiber
38 Close by: poetic
40 Butt in
44 Old Glory
45 Ocean abbr.
48 Grating sound
51 Kind of flush
52 Old Hebrew month
53 Helen Morgan query
58 Isthmus
59 Carte
60 Play charades
61 Rail supports
63 Reporter’s boss
66 Yugoslav
68 Debatable
69 Revue of 1970
76 Baseball’s “Schoolboy”
77 Simpleton
78 Use skis
79 “—— the Phalarope”
82 Scandinavian
84 Algerian port
85 Brian —— (Irish king)
86 Revived musical
90 Eye up and down
91 Ishmael’s descendants
93 Wine valley
94 Between fa and la
95 Levenson namesakes
96 “—— to the Marines”
98 “Who is Sylvia? What ——?”: Shak.
102 Hull bottoms
104 Go by, as time
107 Poitier’s first film
110 Pension-plan letters
113 Hibernian’s land
114 Corrida figure
115 Psychologist May
119 Grammy album, 1985
122 Overlord
124 Designer Pucci
125 Lauder of cosmetics
126 Eggs
127 Russian river
128 Bombay sailor
129 Crucifixes
130 Darkrm. item
131 —— a one (none)

Down
1 Banana-peel mishap
2 Arizona Indian
3 Miner’s walkway
4 Laurel and Hardy flick
5 Write down hastily
6 I.e.
7 Quebec peninsula
8 Damsel
9 Ms. Francis
10 Mountain passes
11 Partner of hem
12 Clear the slate
13 Nepal’s neighbor
14 Athletics coach
15 Kin, for short
16 Soon
17 Like Tim
18 Top fighter pilots
24 North Carolina county
26 Take it on the ——
29 M.D.’s org.
33 What there oughta be
34 Snatch
35 1927 dictum
36 Astronomer’s ratio
37 “The —— Spain . . .”
39 “Exodus” hero
41 Became a blonde
42 Resins
43 Moose’s cousin
44 Well-known
46 Most-used English word
47 String up
49 Tippler
50 First, to a diva
54 After hard or silver
55 Future oak
56 Endurance
57 Midtown signs
62 Coll. military gp.
64 Agora coin
65 Dan of “Laugh-In”
67 Mortise’s fit-in
70 Wyoming range
71 As regards
72 Wens
73 Radio’s “—— Sunday”
74 Biblical poetry
75 Lowly Saxons
79 Ripped
80 Type of vaccine
81 Alfonso’s queen
83 V-mail destination
85 Flying mammal
87 Andy Griffith’s TV son
88 Navy flyers’ post: abbr.
89 Nevada city
92 Region of Poland
97 Savile Row worker
99 Came down in flakes
100 Lena and Marilyn
101 Flock female
103 Seine tributary
105 Golf club bigwig
106 City drain
108 Willful burning
109 “After —— Gone”
110 Where Reykjavik is: abbr.
111 King of Thailand
112 Black cuckoos
114 In —— (wholly)
116 Zhivago’s love
117 Perjurer
118 Part of SRO
120 R.N.’s ministration
121 U.K. award
123 Slalom return



Solutions to last week’s puzzles appear on page 98.

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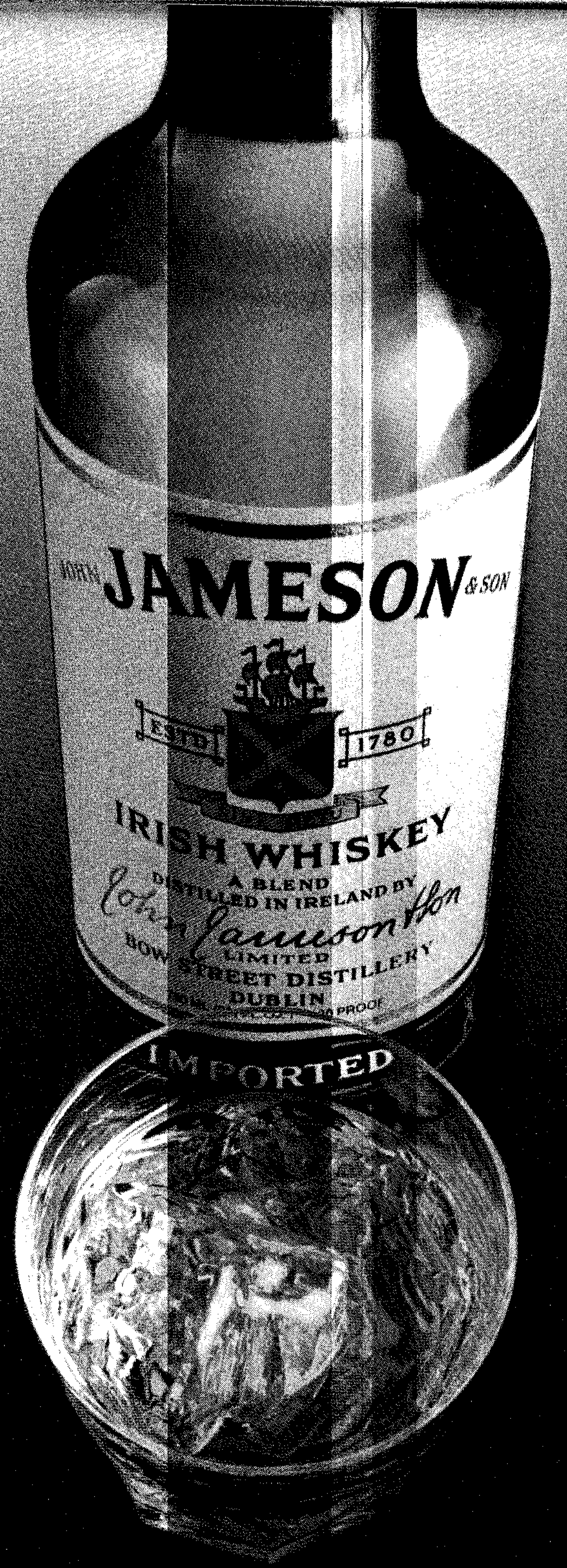
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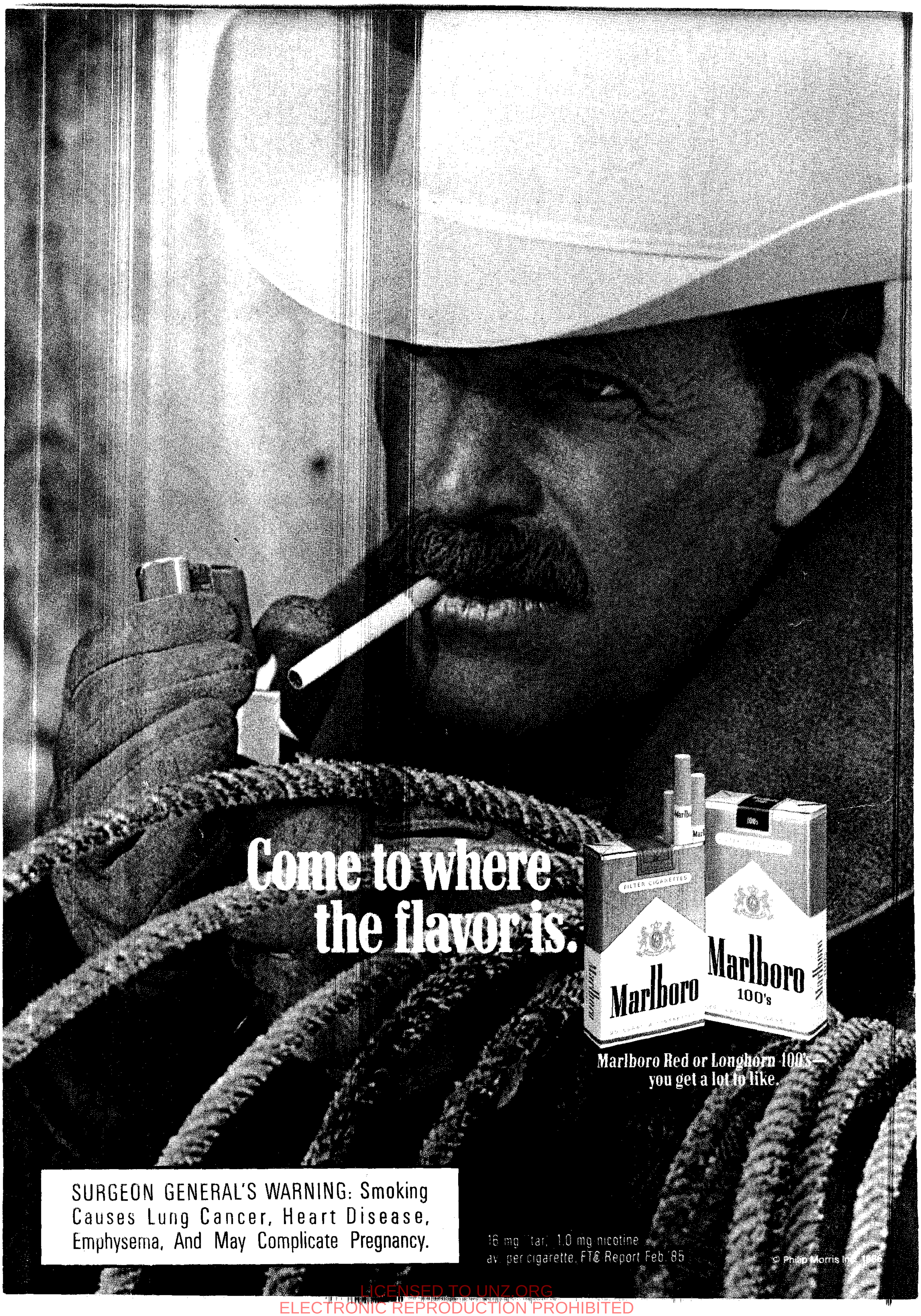
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